IN THIS ISSUE: **BOSTON AND ITS EMINENT ORCHESTRA . . . . By Moses Smith**

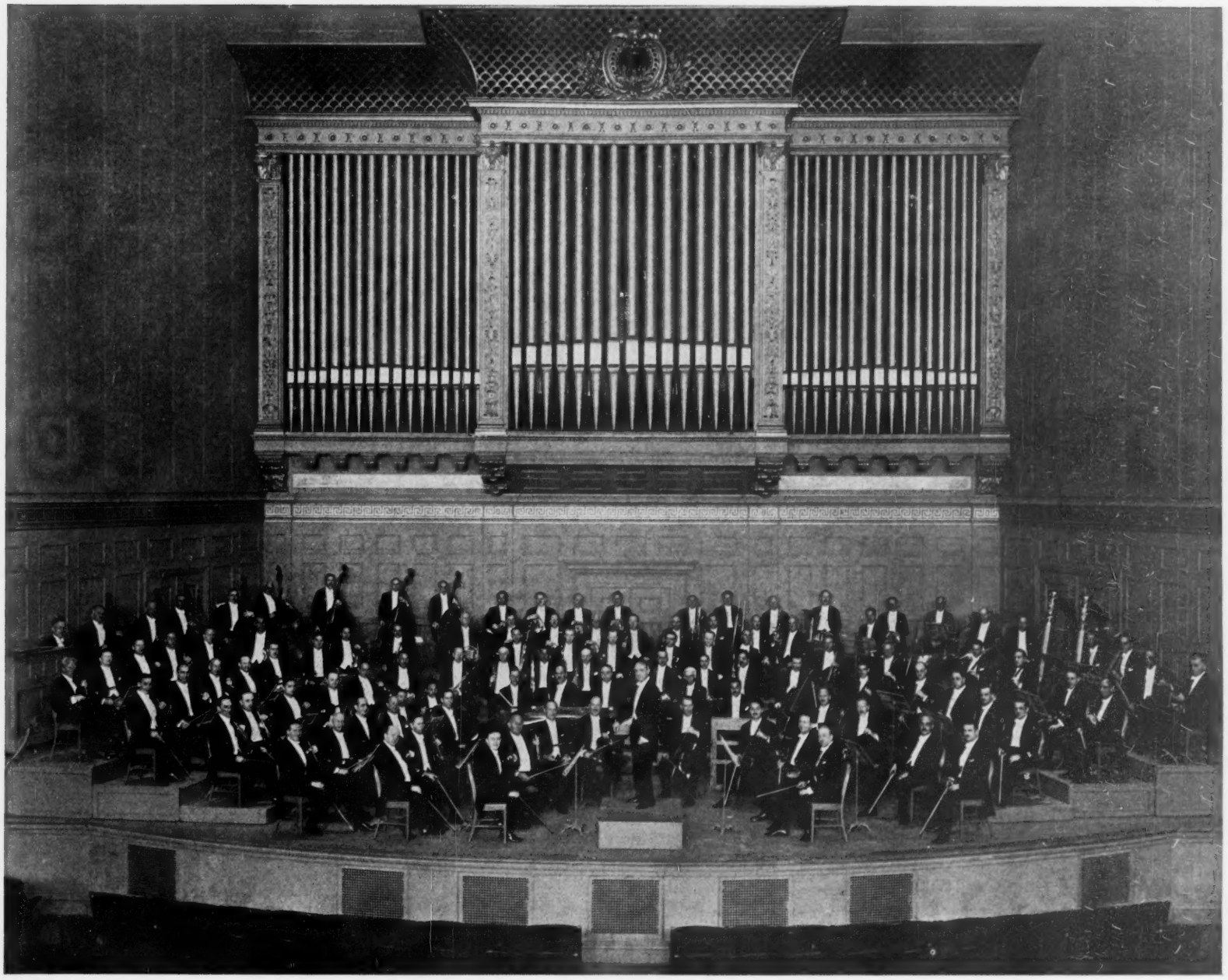
MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, OCTOBER 28, 1933

Price 15 Cents



Waid photo, Boston

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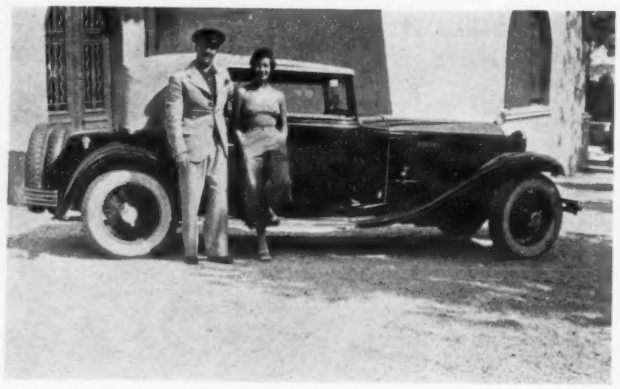
JOHN CHARLES THOMAS,
American baritone, was extended an official welcome as he arrived in Asheville, N. C., for a concert on October 12. Mrs. W. N. Garrett, president of the Junior League, presented a floral tribute on behalf of the Chamber of Commerce.



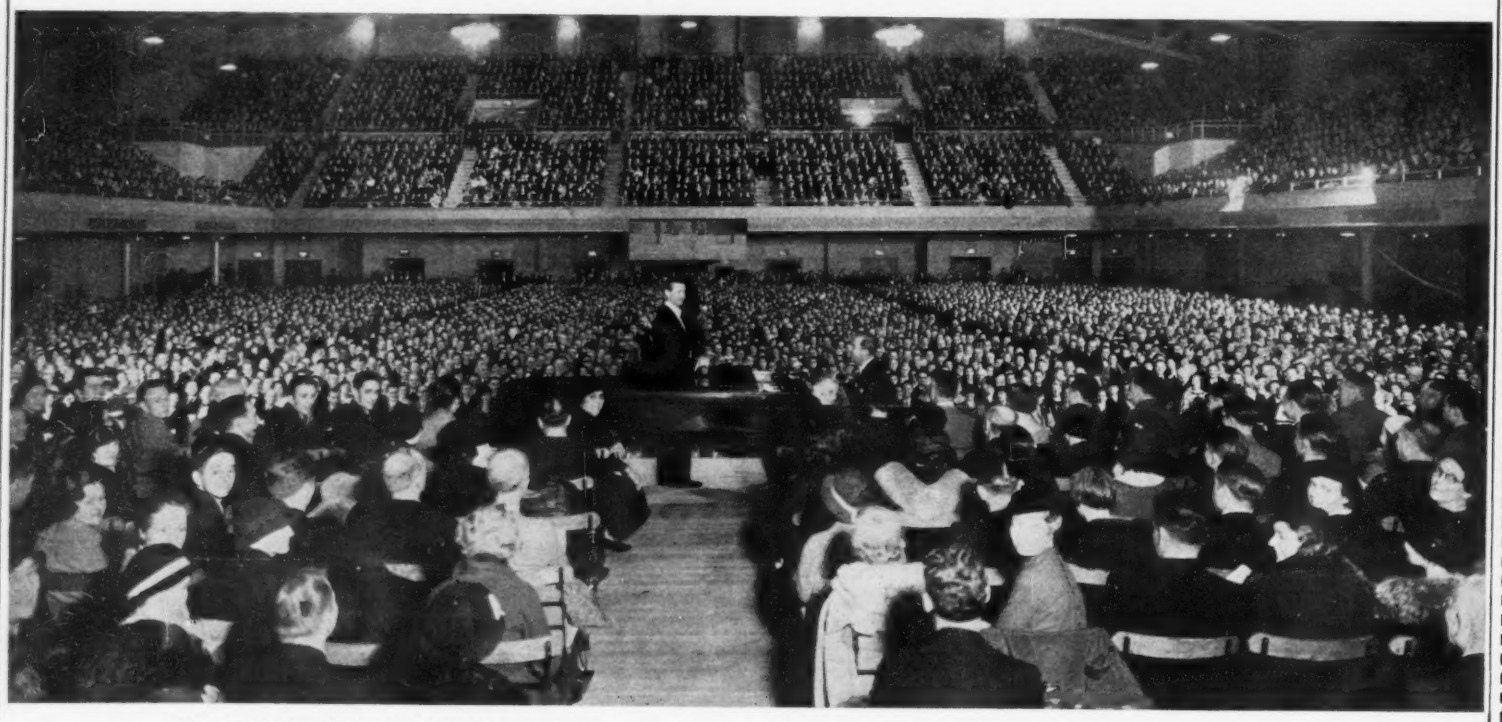
LILY PONS and ALBERTI DE GOROSTIAGA,
her teacher. Long before her American début Mme. Pons studied with Mr. de Gorostiaga, and this summer he stayed at her villa in Beauvallon, France, so that the coloratura might work intensively on operatic rôles under his guidance.

AMELITA GALLI-CURCI
will make a ten weeks' tour of the British Isles beginning the first week in January. (Photo by Lumière.)

JEAN TENNYSON
as she looked three years ago when she made her opera début in Italy as Mimi in La Boheme.

HOPE HAMPTON
is opening the Montreal Opera Company's season in Thais on October 30. Miss Hampton is also scheduled to sing Manon. (Photo by M. I. Boris.)

SIGRID ONEGIN
and her husband, Dr. Fritz Penzoldt, at the Bayerisches Hof, Bayreuth. (Photo by Carleton Smith.)



LAWRENCE TIBBETT'S AUDIENCE OF MORE THAN 6,500 PERSONS IN THE CIVIC AUDITORIUM, SEATTLE, WASH.
Of these, 200 were seated on the stage and between 300 and 500 stood. The photograph shows the baritone and his accompanist, Stewart Wille, during the concert. (Photo by Webster & Stevens.)

(See Inside Back Cover for Additional News Pictures)

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VOL. CVII—NO. 18
WHOLE NO. 2794

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $5.50.

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MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, October 28, 1933

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Paris Orchestral Season Sounds Opening Strains

Three Symphonic Bodies Heard on First Day—Opéra-Comique May Move—Singing Experts Hold Constructive Congress

By IRVING SCHWERKÉ

PARIS.—Our annual orchestral onslaught opened in wholesale fashion. Three Parisian bands simultaneously started things going on October 7—Lamoureux at Gaveau Hall, Pasdeloup in the Champs-Elysées Théâtre, and Colonne in the Chatelet, conducted by Albert Wolff, Louis Hasselmans and Paul Paray respectively. For a beginning it seemed routine, and people in general appeared to sense that it was going to be no more than that, judging by the crowds that found it possible to abstain. Maybe business will pick up later.

The Colonne program consisted of Chausson's symphony in B flat (composed in 1890 and often accused of being a work of spiritualistic philosophical import), and of pieces by Fauré, Debussy, Chabrier, d'Indy and Lalo. French composers to the front. The Lamoureux phalanxes, in addition to Beethoven's Eroica, the famous Borodin Dances and Les Heures Dolentes by Dupont, gave the first performance of a concerto for string quartet and orchestra, by J. Valls, the Calvet Quartet soloists. The concerto is up hill and down, and I am not inclined to call it "necessary" music. The style is unequal and lack of unity is at once remarked and felt. The *allegro*, one of those "returns" to Bach (sic), is a mixture of intellect and modern innovations; the *andante* is lovely, poetic, and too long; the *finale* is rapid, bristling and modern in the way the word is generally understood. The Pasdeloup offered its clients Carnaval Romain by Berlioz; symphony in C minor by Saint-Saëns; Les Preludes by Liszt and little Ruth Slenczynski (eight years old) in nothing less than the Beethoven C minor piano concerto.

The Sunday concerts of these drew larger audiences, so I was told. The weather was too tempting for me to hear them.

OPÉRA-COMIQUE TO MOVE?

There is much talk abroad about the feasibility of transferring the Opéra-Comique to the Théâtre des Champs-Elysées. If the Opéra is too large, the Comique is too small, and the immediate aim of present agitation is to find a more commodious home for the latter. Jean Mistler, former Under-Secretary of State, is at the head of the movement, and to date has made the following proposals:

1. Both the Opéra and Opéra-Comique no longer to be exploited as theatres.

2. The Opéra to be used as a *salle des fêtes*, for official receptions, balls and charity affairs.

3. The Opéra-Comique to move into the Champs-Elysées Theatre.

4. Two operatic theatres to be created, one to be called Opéra Français, and the other Théâtre lyrique populaire.

5. The Trocadero Popular Theatre no longer to give opera.

6. The Opéra Français to be installed in the Champs-Elysées Théâtre.

7. The Théâtre lyrique populaire to be installed in a hall with a minimum capacity of 3,500.

8. The repertoires of the present Opéra and Opéra-Comique to be divided between the Opéra Français and the Théâtre lyrique populaire, according to the tastes and needs of their publics.

9. Both of these organizations to give open-air performances in the summer in the provinces.

The plan is at least interesting and shows that opera is still vital enough for many to take it seriously and want to keep it going. Times have changed and are changing, and is opera going to be able to keep on changing with them? There are both the questions and the rub.

ALL FOR A SONG

Some twelve and six years ago respectively, Thomas Salignac founded the magazine Lyrica and l'Academie du Chant Français, for the purpose of studying and solving a problem which the world has generally considered unsolvable: singing and vocal technic. The academy offers the opportunity for all interested in the subject to get together, work together and freely discuss everything pertaining to it. For the purpose of taking an inventory of the academy's accomplishments, M. Salignac organized a Congrès National du Chant, and it was held in the Salle Chopin on October 3, 4 and 6.

Lacking space to go into detail about the Congrès, I can only superficially report it. The attendance was large, composed mainly of eminent artists, teachers, critics, and if I am not mistaken, even a beginning student or two was spied. The Congrès was opened by M. Bollaërt, director of Fine Arts. M. Salignac then spoke, remarking that technic is as necessary in singing as it is in any other art, and that the teacher of today has to be able to educate the voice scientifically. The second day was devoted to a technical study of emission: vocal mechanism, the rôle of vowels in emission, the stroke of the glottis and position of the larynx. The third day took up the teaching of singing; the fourth was given over to artistic considerations: expression, the word in song, and so on.

The Congrès naturally provoked many pertinent questions and lively discussions. One maintained that much depended upon a more careful selection of students; another opined that the object of the singer ought to be to serve the musician and the poet; another deplored the equivocal nature of the words employed in the art and science of singing; still another opined for articulation, a composer decried heavy orchestrations which cover the voice, and some one cited texts from the ancient masters and showed that the so-called new methods of these latter times, were upheld and practiced long ago.

BREVITIES

O Mon Bel Inconnu, a new musical comedy by Sascha Guitry and Reynaldo Hahn, is pleasant but thin stuff.

A plaque has been placed on the house at 7, Avenue de Villars, Paris, in which d'Indy lived from 1866 until his passing in 1931.

Yvette Guilbert is to give a talk before the Club du Faubourg on a pertinent subject: Ought the public to be more intelligent than the artist?

A plaque has been placed on the house in Biarritz in which Sarasate died in 1908.

Dr. Jean Persyn, of The Hague, is publishing a book: Paul Kaul and the Renaissance of Violin-Making.

A new floodlight system has been started on the Avenue de l'Opéra. *La ville lumière* is living up to its reputation.

The Paris Opéra is restaging Hamlet, by Thomas, this season.

Berlioz' Requiem is to be given in the Trinity Church on November 11.

Klemperer Hailed in Début With Los Angeles Orchestra

Former Berlin State Opera Leader Receives Ovation from Crowded Houses in Two Opening Concerts as New Conductor of Coast Forces

By BRUNO DAVID USSHER

LOS ANGELES.—If the large attendance and ovations marking Otto Klemperer's début as conductor of the Los Angeles Philharmonic Orchestra may be taken as an indication, there will be no need to worry about financial support when William Andrews Clark, Jr., withdraws next spring from his rôle of sole sponsor of the orchestra after a period of fifteen years. The Philharmonic Auditorium was not only sold out for the conductor's opening pair of concerts, but many were turned away from the box-office.

Knowledge of Klemperer's achievements had preceded his advent. The former *maestro* of the Prussian State Opera found an especially sympathetic audience in view of the reasons which forced him to relinquish his Berlin post. The audience rose as the tall German musician entered (he is well over six feet in height), while the orchestra saluted him with a *tusch* of brass and drums. Long plaudits prolonged the welcome.

The C major toccata and fugue by Bach, in the Weiner arrangement, indicated at once Klemperer's remarkable powers of leadership. He conducted the entire program without score, a feat which reached distinct significance in the Petrouchka suite of Stravinsky, the new *maestro* adeptly giving cues of thematic and rhythmic changes while at the same time achieving highly beautiful color effects and balanced structural delineation. Demonstrations were more ardent even than after the Bach transcription, the director being recalled seven times. Beethoven's fifth symphony formed the second half of the program, and evoked almost unprecedented enthusiasm lasting more than seven minutes, during which the leader made the orchestra rise in acknowledgment for the third time.

A DYNAMIC PERSONALITY

Notwithstanding passing evidence of a certain strain always accompanying orchestral premières, Herr Klemperer gave ample proof of his ability to vouchsafe poetic and powerful readings, and these were attained despite the fact that he had only three days' time to become acquainted with the orchestra. The players as well as the listeners had come under the spell of his compelling personality and musicianship. The afternoon repeat concert was sold out again, although extra chairs had been placed in the auditorium. The acclaim for the conductor at this time was again so demonstrative that much may be anticipated for the future from this "New Deal" in the artistic affairs of the Los Angeles Philharmonic Orchestra.

Since his arrival here last Sunday, Klemperer has been fêted considerably as far as daily rehearsals permitted. He was honor-guest at a dinner, to which William Andrews Clark, Jr., founder-patron of the orchestra, had bidden the social and professional elite of the city. Especial luncheons were given, one for members of the daily papers, another for magazine writers. Supporters of the orchestra are preparing for a strong refinancing campaign in anticipation of Mr. Clark's withdrawal as sole sponsor by the end of the current season. An excellent choice was made in the person of Dr. Remsen D. Bird, president of Occidental College of Los Angeles (one of the smaller but highly rated Western academic institutions), as chairman of the Advisory Board. Dr. Bird is a man of culture, sound democratic views and leadership. Much is expected from this appointment.

RECITAL AND OPERA EVENTS

Anticipating the opening of the orchestral season and in view of a likewise sold-out repeat-performance of the Pagliacci-Emperor Jones double bill under the Behymer man-

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Buenos Aires Holds Brahms Festival

Colon Opera Orchestra, Chorus and Soloists Heard Under Baton of Fritz Busch—Ballet Series Brings Novelties

By J. M. WHITE

BUENOS AIRES.—On September 19 Fritz Busch directed his first concert this season with the Colon Orchestra. The program consisted of a novelty, Dances of Maroszek, by Kodaly, first overture (Alberto Williams), third symphony (Beethoven), Unfinished Symphony (Schubert) and Till Eulenspiegel (Strauss). Busch achieved an outstanding success as a concert conductor, once more revealing profound understanding and real musicianship. The auditorium, which of late had been rather empty, was crowded with an enthusiastic audience applauding endlessly. Williams' overture, though it is an early work of the Argentine composer, won the audience by its sincerity and because of the manner in which Busch presented it. The Beethoven was beautifully played, being one of the best versions of the work we have ever heard. Schubert's symphony was read with finesse and delicacy. The novelty proved interesting, with colorful suggestion and effect. Busch surpassed himself with Till Eulenspiegel, given with refined spirit and keen appreciation of Strauss' music.

A Brahms Festival was offered on September 24, comprising the German Requiem for soloists, choir and orchestra, and the double concerto for violin, cello and orchestra. The former was the capital event of the evening. Busch conducted it with emotional expressiveness and delicate poesy. Editha Fleischer acquitted herself as a successful concert singer; and Vittorio Bacciato, though not on the same plane as Mme. Fleischer, was satisfactory in his part. The chorus, under the direction of R. Cerragnolo, gave a superb account of itself. The concerto, which opened the concert, has its chief significance in the second movement. Gessina, violinist, and Villacra, cellist, played the composition with excellent technic and luscious tone. The orchestra cooperated efficiently.

BALLET SEASON CONTINUED

The following ballet program was given on September 23: Comedianti Gelosi, by Scarlatti-Casella; Variations, by Wladimir Pohl, after music adapted from Beethoven; Bolero, by Ravel. An announcement stated that all these works had original choreography by Mme. Bronislava Nijinska, directress of the ballet corps of the Colon. Mme. Nijinska commenced her career at the Imperial Opera of St. Petersburg, later assuming the directorship of the Paris Opéra bal-

(*Continued on page 10*)

Vienna's Musical Calendar To Be Sparse This Winter

Only Twenty-eight Major Orchestral Concerts—State Opera Announces No Novelties—Volksoper Lacks Funds

By ANATOL RAPOPORT

VIENNA.—It looks as if the season 1933-34 will not be among the most active nor the most interesting in Vienna. There are very few fixed dates for future concerts so far, although the various orchestras have hung out their bills of fare for the whole season. Most of them reveal one-sidedness.

The Vienna Philharmonic Orchestra will give the usual eight regular concerts, but a glance at the programs reveals a very scanty variety of material. It seems as if the Philharmonic is abandoning its recent refreshing policy of presenting new works by living composers and is returning to its traditional conservatism.

There is a reason for this. Four leading personalities will conduct the concerts this season—Wilhelm Furtwängler, Bruno Walter, Otto Klemperer and Felix Weingartner. It would have been more fortunate for the quality of the whole season if the baton had been given to any one of the four, together with dictatorial power for building up the season of eight concerts according to his conceptions. Then the program would have been one harmonic whole, from which the public could derive a certain amount of artistic development.

As it is, the baton was broken into four fragments. The conductor who has one, two, or even three concerts at his disposal, will conduct his own war-horses with no consideration of what went before and what comes after. Naturally, the health of the box-office is considered. The Philharmonic concerts had always been filled by subscribers, so that only a few seasons ago the box-office hardly opened its window. Gradually the possessors of the season tickets gave them up or died out, and the orchestra must now depend more and more on passer-by trade. But the latter are not interested in attending concerts for musical education's sake. They come to hear a great conductor perform the pieces he is famous for. This kind of audience will come back for more only if it is given a new conductor, with his particular set of war-horses. From this standpoint the sharing of the baton was the right thing to do.

VIENNA SYMPHONY SEASON SHRINKS

The season of the Vienna Symphony Orchestra has shrunk to a few concerts. Eight of them are in the hands of Leopold Reichwein, of whom it is said that his tuning fork has the swastika shape. His programs are patronized by a very politicized audience. This season the series is called "German Masters," which means that no composer or soloist of any other nationality is given a hearing. The Friends of Music Society will give six rather conservative symphony programs and four concerts of choral and sacred music.

Much more interesting is the horoscope of the young Vienna Concert Orchestra,

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BOSTON AND ITS EMINENT ORCHESTRA

Serge Koussevitzky's Ten Years of Artistic Directorship

By MOSES SMITH

Music Critic of the Boston American

IF, as Serge Koussevitzky begins his tenth season as leader of the Boston Symphony Orchestra, it is one of the outstanding orchestras in the world (and it has often been called the greatest by unprejudiced non-Bostonians), the reason is largely because through its fifty-two years it has had so unified and continuous a policy and comparatively few conductors.

The history of the orchestra illustrates this salient point. It was established in 1881 by Major Henry Lee Higginson, a wealthy Bostonian then forty-six years old, who had studied music in Vienna and travelled in Europe, had admired the leading German orchestras and had dreamed of such an orchestra in his home city. His plan was in many respects unique: "To hire an orchestra . . . . and a conductor, paying them all by the year, reserving to myself the right to all their time for rehearsals and concerts; . . . . to give in Boston as many serious concerts of classical music as were wanted . . . . ;" to bear the entire financial burden and responsibility himself; and, among other things, to give the conductor free rein in the matters of programs, selection of musicians, and general artistic direction. From the very beginning it was realized that local musicians must be supplemented by artists imported from abroad; and as time went on, this policy was expanded until the orchestra had become an assemblage of remarkable virtuosi.

Pioneers: Henschel and Gericke

As first conductor Mr. Higginson selected Georg Henschel, an English-German musician then in Boston, a composer, teacher and excellent baritone, with little experience in conducting. He had, however, a picturesque and romantic quality which were of importance to a new organization. During the three years of Mr. Henschel's term as leader this quality was the subject of bitter attack as well as of warm admiration. The popularity of the conductor and his orchestra may be inferred from the fact that during the first season twenty concerts and an equal number of "public rehearsals" were given, while this number was raised to twenty-six in the following season.

Henschel was succeeded by Wilhelm Gericke, a Viennese conductor, who held the Boston post from 1884 to 1889. At the beginning of his term he said quite bluntly to Mr. Higginson, "You have not an orchestra here. There are some musicians, but it is hardly an orchestra." A sensitive and alert musician, and an extraordinary drill-master, he made an orchestra in those five years, importing new men and drilling the old with unrelenting care and patience. As a result, when his successor, Arthur Nikisch, first heard the orchestra, he was astonished at its technical perfection and said, "All I have to do is to poetize!"

And so he did for four seasons in Boston, enriching the orchestra's repertoire, and playing upon his musicians and his audiences in a way that was strange and wonderful to many of them; and undoubtedly distasteful to others. For here was the Romantic conductor par excellence. Of a somewhat kindred temperament was Emil Paur, who conducted the orchestra from 1893 to 1898.

At the end of Paur's term, Gericke was again tendered the conductorship and retained it until 1906. He rediscovered the capable orchestra he had left; and he went further, to make of it a superb instrument. Leading it as guest conductor, Richard Strauss exclaimed after one of the rehearsals, "Mr. Higginson, what a wonderful orchestra you have! . . . I wish I could have this orchestra in Europe and perform all the Beethoven Symphonies with it." It should be noted that the repertoire of the orchestra was constantly expanding, some of the more important novelties of Mr. Gericke being the later tone-poems of Strauss.

The Consulship of Muck

In 1906 Higginson prevailed upon Kaiser Wilhelm to release for a single season—and then for a second season—Karl Muck, conductor of the Royal Opera House in Berlin. Because Muck had to return to Germany in 1908, Max Fiedler was engaged, an able musician but one under whom, so far as its larger development was concerned, the orchestra marked time. Then came Muck again, and during the six seasons that he conducted, the orchestra rose to its highest prestige. His remarkable qualities as musician and leader, and the beauty of the Boston Orchestra's playing under his baton, are of too recent memory to require retelling. Similarly, it is necessary but to allude to the sudden cessation of Muck's tenure in March, 1918, when he was arrested and detained as an enemy alien. Ernest Schmidt conducted the few remaining concerts of the season.

Here was a great personal tragedy for Major Higginson, who had not only founded the orchestra but had "sustained" it single-handed to the tune of more than $1,000,000. He had seen it grow from a dream into a reality exceeding the expectations of his dream. He had seen its concerts moved from the antiquated Boston Music Hall to the beautiful Symphony Hall in 1900. He had undergone tribulations for it, but had also experienced joy from it. But the violent wrench in March, 1918, and the events leading up to it, were too much for an old man of eighty-four. The financial burden, too, was becoming unbearable. And so he gave up, yielding, so to speak, the burden to his friend Judge Frederick P. Cabot, who on April 27, 1918, with eight other "trustees," more or less formally took over the custody of the orchestra. Major Higginson died a little more than a year later.

(Photo by George Fatzer)

DR. SERGE KOUSSEVITZKY

The Boston Symphony Orchestra had been preponderatingly German—in personnel as well as tradition. This had to change inevitably. During the next few months many German musicians left the orchestra. A French conductor, Henri Rabaud, was engaged. He remained but a single season—a season of reorganization, amalgamation of new material, and, also, of new repertoire. A few of us thoroughly enjoyed M. Rabaud as conductor, but for the most part his stay was too brief to leave a deep impression.

Monteux Takes the Helm

The 1919 season opened under Pierre Monteux, a modern Gericke in some respects, with extraordinary technical equipment and ability as conductor. This equipment and ability he sorely needed, for in the middle of his first season occurred the famous "strike," as a result of which the concert-master and more than thirty musicians left the orchestra. A hasty patchwork of local musicians and students was put into place to enable the concerts to continue, but for weeks and even months the continuance of the orchestra was doubtful. M. Monteux, however, with infinite patience, kept his head, slowly rebuilt the ensemble, making additions from abroad, training those of the local musicians whom he retained. As a result, after five years of labor, he bequeathed to his successor an orchestra on its way back to technical virtuosity, though still lacking the perfection and sensitiveness which has become associated with that successor—Serge Koussevitzky. On the side of repertoire, M. Monteux made greater changes than any of his predecessors, not only acquainting his audiences with the music of the new French school, but also exhibiting an eclecticism and cosmopolitanism previously alien to the concerts of the Boston Symphony Orchestra.

A New Decade Opens

This trend has been immeasurably accelerated, of course, under Serge Koussevitzky. When, indeed, his engagement as conductor for the season 1924-25 was first announced, his reputation so far as it was known here was that of a pronounced modernist who had produced daring and cacophonous music at his Concerts Koussevitzky in Paris and elsewhere. Curiosity ran high, so that when he actually arrived in September, 1924, the Boston Symphony concert series of Friday afternoon and Saturday evening were sold out in advance for the first time in their history.

In the meanwhile the curious had had an opportunity also to learn something of the life and career of the new leader. Born in Tver, northern Russia, in 1874, he entered the Conservatoire of the Moscow Philharmonic Society as a student of composition and conducting, and to fulfill the requirement there for studying an instrument he selected the double-bass. He acquired on this most cumbersome of orchestral instruments a dexterity and mastery. Yet he never lost sight of his original aim, which was to lead an orchestra—and to lead it, no doubt, like Nikisch.

He taught himself how to conduct, having his own orchestra in Berlin as training school; and in Berlin he made his first professional appearance as conductor. In 1909 he returned to Russia, gave concerts in Moscow and Petrograd, and began the picturesque biennial tours of central Russia by steamer on the Volga. Almost from the start of his career was asserted his passion for presenting new music; and his services, for example, in the cause of Scriabin were inestimable.

The outbreak of the Great War in 1914 partially curtailed his activities. In 1917, under the first revolution, he was appointed General Conductor of the Russian State Orchestra. And in 1920, out of sympathy with the Soviet régime, he left Russia, having been a pioneer in presenting music of Debussy and the late French school, an ardent exponent of his fellow-Russians, and an illuminating interpreter of the classic and Romantic composers. Then came four years of intense activity centering in Paris, where he produced an extraordinary number of novelties and little-known works of the present and past. These concerts, incidentally, were continued for several summers after Koussevitzky came to Boston.

Koussevitzky's actual arrival in Boston had been preceded by a widely read article of Ernest Newman, setting forth an estimate of the Russian conductor's style and leadership, as gleaned from a performance of Beethoven's ninth symphony in London a few months earlier. The stress which Newman placed on Koussevitzky's unorthodox interpretations had already prepared Boston conservatives for the worst.

The battle was on with the opening concert of Koussevitzky in America. Brahms' Haydn Variations and Berlioz' Roman Carnival Overture, as well as a Vivaldi concerto, could offend no one. But Scriabin's Poem of Ecstasy was more debatable ground, especially since Koussevitzky very soon gave evidence of his intention of acquainting Bostonians with comparatively unfamiliar Russian music. While the final number, Honegger's Pacific 231, was greeted with dismay on the part of all but a few rabid modernists.

Orthodoxy v. Individuality

As program after program of that first season indicated that Koussevitzky intended to justify the worst fears of the traditionalists, and as his manner of conducting and interpreting emphasized his independence and individuality, public opinion became sharply divided.

Attacks and counter-attacks were intensified and complicated by the fact that Koussevitzky set out almost from the start to reshape the orchestra. It was obvious to him that if he would have the orchestra of his dreams, he must sort out much deadwood. Faithful players had grown old in the service, and had lost their effectiveness. Others were incompetent. By the end of his first season Koussevitzky had prevailed on the trustees to permit him to carry out his wishes. The first shakeup was the most violent. It worked personal hardships and increased seething discontent, but it did wonders for the orchestra. Young faces were visible in place of old; and the conductor had an ensemble which he could train to do his bidding. Thereafter the changes came in smaller numbers. During the past three or four years, indeed, in a group which numbers approximately one hundred and ten musicians, there are scarcely more than two or three minor replacements a year. Of the leaders in the various instrumental sections, there has been no change since Viktor Polatschek was called from Vienna to the post of first clarinet in 1930.

As a result the Boston Symphony Orchestra consists today, at the beginning of Dr. Koussevitzky's tenth season with it, of a group of *virtuosi*, essentially youthful, and shaped in the image, so to speak, of the conductor. It is instructive to know that the orchestra in its present estate is the work of Koussevitzky, the result of his efforts as well as of his leadership. Its instrumental "color," of which so many speak, is due to something more than a hundred fine musicians playing in precise ensemble; it is a reflection of the color of the leader.

While he was educating his audiences in Boston, New York and elsewhere by the standard of his orchestral performance, he was constantly winning converts to his so-called "personal" style of conducting. For the most part Koussevitzky's critics have become his supporters; the few critics who remain are willing at least to grant that the question is a matter of opinion. In the meanwhile, Koussevitzky has himself grown.

Growing Ideal of Art

For Koussevitzky has not been content to stand still, to rest on his laurels. His goal is ever forward. His art is for him a living, growing thing, just as he regards the art of music generally as a living art, not a museum relic. This attitude is the basic explanation of his programs, which have offended so many. Relegating statistics to the curious, it is not too much to say that no contemporary conductor has been more zealous in presenting to his audiences the works of contemporary composers—not as a propagandist, but as a public servant who regards it his duty to keep his public informed. In the long list (far too long for this article) of his first performances in Boston, in America, and in the world are found the names of unknown composers and celebrated composers, Americans and English, German and French, Russian and Czech and Hungarian and Italian. For cosmopolitanism is an essential part of Koussevitzky's artistic creed, and no previous Boston Symphony Orchestra conductor has ranged so widely.

"His repertoire," said a recent English writer, "is enormous. . . . His taste, too, is catholic in the widest sense. He based his first preferences on the three B's (Bach, Beethoven, and Brahms), nourished them on the composers of his native Russia, and has since extended them to embrace practically everything, classical or modern, which is scored for orchestra, provided it is written with sincerity, and deports itself with dignity. His publishing activities alone (he founded and has long directed the Edition Russe de Musique) are ample proof of his broad enthusiasms and modern sympathies."

His love for the "three B's" is evident from the series of festivals of these composers' music he has directed—Brahms and Beethoven on the occasions of the centenaries, and Bach to complete the elaborate rites of the orchestra's fiftieth season, 1930-31. In addition, an earlier Brahms Festival was held with no special occasion whatever. Similarly a Beethoven cycle will this season fill six Tuesday matinee concerts.

A Notable Semi-Centenary

Koussevitzky's imagination, indeed, is stimulated by occasions. This was especially evident in his plans for the celebration attending the orchestra's fiftieth anniversary. The season ended, as I have said, with a great Bach Festival, at which were performed many of the great choral works, as well as items from the instrumental repertoire. (Koussevitzky has assiduously cultivated choral music, joining to his orchestra on frequent occasions the Harvard Glee Club, Radcliffe Choral Society, and the Cecilia Society.) During the season were heard many scores especially dedicated to the orchestra—scores from the hands of such as Stravinsky, Honegger, Roussel, Prokofieff and Respighi.

Perhaps the most picturesque portion of these festivities came at the beginning, when the first conductor, George Henschel, now Sir George, in his eightieth year, came from England to conduct the same program with which the first season of the Boston Symphony Orchestra had begun. There was one change: for Weber's Jubel Overture Sir George had substituted the Meistersinger prelude.

The Koussevitzky Repertoire

To return to Koussevitzky's repertoire, his penchant for the works of our American composers is of course familiar. He considers a score on its merits: that is his first consideration. But there ought to be no prejudice, he feels, against a worthy composition written in Brooklyn. He goes further, seeking our young composers out. Here, as in the case of foreign composers, Koussevitzky has a huge number of first performances to his credit. In the present season, for example, we are to hear new works by Aaron Copland, Nikolai Berezowsky, Emerson Whithorne, Edward Burlingame Hill, Roy Harris, Walter Piston, and probably Roger Sessions—Americans all. Among the other novelties are works by Kodaly, Pierné, Prokofieff, Arnold Bax, Sibelius, Ettinger, the elder, Nikolai Tcherepnin, Honegger, and Arthur Lourié. The season

(*Continued on page 21*)

Philadelphia Orchestra Holds Auction Sale of Concert Seats

600 Tickets Sold for $16,804—Secretary Woodin Is Speaker at Gala Dinner—Stokowski Lists Include Youths' Program

PHILADELPHIA.—A total of $16,804 was raised at an auction sale of tickets for the Philadelphia Orchestra's current season on October 11, when some 600 tickets were put on the block after a dinner in the Bellevue-Stratford.

The scene at the dinner-auction was unique, with the Philadelphia Orchestra playing dinner music, Secretary of the Treasury Woodin as a speaker, and stage, concert and radio artists—including Kate Smith, radio singer, Deems Taylor, composer, and Efrem Zimbalist, violinist—contributing their services.

Leopold Stokowski directed the orchestra in Mr. Woodin's suite, Covered Wagon Days, after which Mr. Woodin delivered his address. W. Curtis Bok presided and Benjamin H. Ludlow, attorney, was the auctioneer. Mr. Ludlow concentrated on the sale of seats for the Saturday concerts and explained that the Friday concerts are nearly sold out. He made a plea for the wholehearted support of the orchestra, as the musicians have already taken voluntary pay cuts amounting to about nineteen per cent. and the city is in danger of losing their services if they are offered higher remuneration show these men in terms of dollars, not by other organizations. "We have got to wishes, that we wish them to stay," he said.

PLEDGES OF FUNDS MADE

On this occasion no money was accepted. Names and addresses were received with bids and tickets will be mailed to the successful bidders, who may then remit the sums pledged. No bids were accepted for less than the box-office price of the seats. Announcement was made of a gift of $500 from the Locust Club in memory of Cyrus H. K. Curtis, who was a member of the club. The money will be used for seats to be given to Philadelphia music students.

Deems Taylor, after leading the orchestra in Looking Glass Insects, from his Looking Glass Suite, added his appeal for the assurance of the continuance of the orchestra.

Two other $500 contributions were listed (not for seat purchases), one from Arthur Judson, executive secretary of the orchestra, and the other anonymous. The sum of $100 was subscribed for seats for inmates of the Pennsylvania Institution for the Blind, in Overbrook. Two seats in the family circle were purchased by Gertrude Ely for music students of Bryn Mawr College. Other subscribers purchased family circle seats for members of the Strawbridge & Clothier Chorus, and for retired musicians living at the Presser Home.

Mr. Zimbalist played a selection from Coq d'Or, by Rimsky-Korsakoff, with orchestral accompaniment led by Dr. Stokowski.

Mr. Bok announced that two broadcasting contracts had brought the orchestra $28,000 and sales of phonograph records $5,000 more.

STOKOWSKI GIVES YOUTHS' CONCERT

The concerts for Youth, presented last season by Dr. Stokowski and the Philadelphia Orchestra, proved so popular that Dr. Stokowski arranged for seven to be given this season. The first in this series occurred on October 12 at the Academy of Music before a large and highly enthusiastic audience.

The first half of the program was devoted to works of Handel, Bach and Beethoven. The Handel overture in D minor was the opening number, followed by Dr. Stokowski's arrangement of Come Sweet Death, by Bach. Both of these were magnificently performed. The powerful Beethoven fifth symphony was received with uproarious applause.

After the intermission Dr. Stokowski spoke to the audience, reminding them that last season he had each instrument illustrated by short phrases played, but this year he hoped to make possible a wider and more extensive acquaintance with the different instruments; therefore he had chosen for this concert solos for the flute and piccolo. William M. Kincaid, first flutist of the orchestra, played Poem by Griffes, exhibiting the resources of his instrument. John A. Fischer performed a rollicking Saltarello (for piccolo), composed by Joseph La Monaca, a member of the flute section. Wild enthusiasm greeted this number and also the one played by Mr. Kincaid. Both soloists played with skill and wholly merited the warm reception. Mr. La Monaca also shared in the ovation.

The audience then joined in singing Wagner's Pilgrim Chorus, with even enough vigor to please the conductor. The closing number of the program was Goldmark's Sakuntala, but the youngsters continued their manifestation of pleasure so long and loudly, that the conductor announced that the *pizzicato* movement from Tschaikowsky's fourth symphony would be added.

In accordance with the policy of those in charge of these concerts—to have the young people participate in them—auditions had been held for those proficient enough to join the orchestra for this concert. The result was that the following played side by side with the regular members of the orchestra-violinists, Samuel Borton, 2nd, Sidney Katchurin, Rose Kravis and Marie De Maria; cellists, Ulla Bauers and Harry Becker; harpists, Peggy Rosenbaum and Louise Zehring.

REGULAR ORCHESTRA PROGRAMS

The regular pair of Philadelphia Orchestra concerts for Friday and Saturday were given on October 13 and 14, with Dr. Stokowski conducting.

Goldmark's Sakuntala opened the program, followed by the first and second parts of Concerto Sacro by Josten, never before played in this city. It was modern in type, but not at all objectionably so. It maintained a deeply religious atmosphere throughout and had many fine moments. The piano is used extensively, and was admirably played by Allan Farnham.

A second novelty to Philadelphia was also given, Dance of Russian Sailors from Gliere's ballet Pavot Rouge. This was a wild and primitive work, which aroused much enthusiasm.

After the intermission came a fine performance of Tschaikowsky's symphony No. 4, in F minor. Rarely has the orchestra played better. Dr. Stokowski's reading was essentially virile, albeit individual in parts. The applause was so insistent that he again broke the precedent of no encores, and played the Bach number, Come, Sweet Death.

M. M. C.

National Symphony Orchestra Plays to Capacity Audience

Ernest Hutcheson Appears as Soloist with Washington Ensemble Under Hans Kindler—Philadelphia Orchestra Heard

WASHINGTON, D. C.—October 15 marked the opening concert of the season of the National Symphony Orchestra before a sold-out house. The enthusiasm of this audience of 3,800 music-lovers present in Constitution Hall indicated definitely the public's appreciation of what it means to have an orchestral season of its own here.

The decided improvement in the progress of the orchestra was evidenced in the type of program offered. The opening number was the prelude and fugue in C minor by Bach, transcribed for orchestra by Edgar T. Paul, of Baltimore. In Beethoven's "Emperor" concerto, Ernest Hutcheson was the soloist. His interpretation of this great work certainly ranks him as one of the finest major pianists. Scheherazade (Rimsky-Korsakoff) was the closing number. A valuable asset to the orchestra is concertmaster Frank Gittelson, whose skill was shown in his excellent playing of the several solo passages in Scheherazade.

PHILADELPHIA ORCHESTRA IN FIRST CONCERT

Under the baton of Leopold Stokowski, the Philadelphia Orchestra played before a large audience at Constitution Hall on October 17. The opening number was the Sakuntala overture of Goldmark, which Stokowski conducted, as he did everything else, in exquisite style. Among the works played were Werner Josten's Concerto Sacro—well received by the audience—and Tschaikowsky's fourth symphony. The fact that Stokowski offered two Bach chorales as extras provided discussion, not so much on the superb playing of these numbers as on the fact that rarely, if at all, has this leader played encores in the numerous concerts he has conducted here. The custom is one to be applauded.

G. S.

American Chamber Music Competition Announced

The Society for the Publication of American Music announces its 1933-34 Competition for publication of new chamber music works by American composers. This contest, which results in the publication of outstanding new works, helps to meet the American composer's pressing problem of having works of merit published. The society selects two or three works from the entries and pays for their publication. Members of the society are entitled to a notice of the awards and copies of the new publications, and in this way compositions are brought to the attention of music-lovers throughout the country.

During the fourteen years since its founding in 1919, the society has published twenty-eight chamber music works and five orchestral compositions. The society is limiting its efforts to chamber music compositions only.

The terms of the competition are as follows:

1. Compositions must be the work of American citizens or composers who have applied for citizenship.
2. Manuscripts should not bear the composer's name but be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope marked on the outside with the pseudonym.
3. Manuscripts are to be sent to the secretary, Marion Bauer, at 40 West Seventy-seventh Street, New York City, before November 15.

Zimbalist to Visit Mexico and Russia

Efrem Zimbalist sailed for Mexico on the SS. Siboney, October 25, to give a series of fifteen concerts in that country, including eight in Mexico City. He will return here in about a month, beginning his tour in Chicago, November 23, and fulfilling thirty-five engagements. His New York recital is scheduled for January 24 in Carnegie Hall, and he will appear as guest artist with the Philadelphia Orchestra under Leopold Stokowski on February 9, 10 and 12.

Mr. Zimbalist has accepted an invitation from the Soviet Government to make a tour of Russia next April. He has not visited the land of his birth since 1911, when he first came to the United States to make his début with the Boston Symphony Orchestra. The proposed Russian tour includes his native city, Rostov-on-Don, as well as Leningrad, Moscow, Kiev, Kharkov, Odessa, Baku and Tiflis. The violinist plans to go by plane from London to Leningrad. It is possible that before returning to the United States from this trip he will go to South America for a series of concerts.

National Orchestral Association Concerts

The National Orchestral Association, under the direction of Leon Barzin, will give eight concerts at Carnegie Hall this season. These occur as follows: afternoons of October 31, December 12, January 9, February 13, March 13 and April 3; evenings of November 21 and April 24.

The soloists include Guila Bustabo, Nikolai Orloff, Gregor Piatigorsky, the Roth Quartet and Josef Szigeti. At the first concert of the season, October 31, the association will present Ray Lev, American pianist, in her first appearance in this country. Miss Lev recently returned from Europe, where she was a pupil of Tobias Matthay.

Attendance at these concerts is available to the members of the association only. Information regarding membership may be obtained at the office of the association in Steinway Hall, New York.

Bonelli Weds

RIVERSIDE, CAL.—Richard Bonelli, Metropolitan Opera baritone, and Mona Chapman Wood, daughter of Mrs. Modina Wood, patroness of the opera in Los Angeles, were married in this city on October 18 by Dr. Remsen Bird, president of Occidental College, a close friend of the singer. After a wedding breakfast, Mr. and Mrs. Bonelli left for San Francisco, where the American baritone will sing with the San Francisco Opera Company until Dec. 1.

R.

Jewish Pageant Closes

The Romance of a People, huge pageant with declamation, orchestra, singing, pantomime, and dancing, closed on October 19 at the Kingsbridge Armory, New York, where it ran for nearly a month and attracted large audiences. The music, ancient Jewish, was selected and conducted by Isaac van Grove. Group effects were arranged by Chalif, who had charge of the choreography. The performances were given for the benefit of the German Jews in Palestine, and attracted nightly audiences of many thousands. An elaborate system of amplifying devices was employed to convey the music.

IN NEXT WEEK'S ISSUE

TSCHAIKOWSKY'S PIANO COMPOSITIONS

By MAURICE ARONSON

Tibbett Concert Crowds Seattle Auditorium

Hundreds Unable to Gain Admission

SEATTLE, WASH.—No Seattle auditorium is large enough to accommodate the crowds that gathered to hear Lawrence Tibbett on October 6. The Civic Auditorium was filled to overflowing, including 200 stage seats, while hundreds were unable to gain admission. Tibbett was in magnificent voice and the audience demanded and received many encores.

Pro Musica has entered upon what promises to be the most active season in its local history. Honoring Basil Cameron, conductor of the Seattle Symphony Orchestra, a formal reception and program (featuring August Werner, baritone) was given at the Olympic on October 11. Among the artists booked by Pro Musica for Seattle appearances this season are Marcel Dupré, organist-composer; Louise Arnoux, French soprano; John Hazedel Levis, lecturer and musician specializing in the music of China; Paul Wittgenstein, Viennese pianist, and Marion Bauer, lecturer-composer.

UNIVERSITY AND SCHOOL PROGRAMS

Associated Women Students of the University of Washington have announced Lily Pons, the Shan-Kar Dancers and Ossip Gabrilowitsch as the three attractions in their artist series this year.

The annual cycle of Friday night concerts, known as the Cornish Three-Arts Series was opened on September 15 with a brilliant piano recital by John Hopper, member of the faculty. On September 22 the Meremblum Quartet were presented and on October 13 Peter Meremblum and Berthe Poncy Jacobson presented a violin-piano sonata recital, featuring works of Fauré, Winkler and Saint-Saëns.

Friends of Cornish, an organization interested in furthering the ideals of Cornish, and spreading interest in the school, presented Edana Ruhm, lecturer, on September 26 at the Olympic.

J. H.

Schönberg Program to Open League of Composers' Season

The League of Composers announces that its first concert in New York will be given in honor of Arnold Schönberg, at Town Hall on November 11. The league will also tender a reception to the composer in the Town Hall Club at the conclusion of the program.

The Schönberg works to be heard at this concert include a suite for six instruments, a string quartet with voice, and a group of piano pieces, to be presented by the Pro Arte Quartet, with Ruth Rodgers, soprano, and Nadia Reisenberg, pianist, assisting.

It is especially fitting that Schönberg, who comes to America to assume an important teaching position at the Malkin Conservatory in Boston, should make his initial appearance in New York under the league's auspices. Several of his major works have been given American premières by the society, notably his opera, Die Glückliche Hand, which was presented in April, 1930, under the baton of Leopold Stokowski. The league has also given two performances of Pierrot Lunaire, the last one, in April, 1933, a stage production also under Dr. Stokowski's direction.

The Schönberg concert is the first in a series of three to be given at Town Hall this season. These programs have been planned to present certain classics of contemporary music, and so will differ from the previous seasonal offerings, when the emphasis was chiefly on first performances of new works. The second concert in the series, to be presented January 29, is an all-Stravinsky-Hindemith program of chamber orchestral works. The third in the series, March 27, will be music for chamber ensemble by four leading Spanish, Italian, French and American composers.

The league's series of composers' recitals will be continued in two intimate programs planned for Sunday evenings in December and February at the French Institute. The work of the younger Europeans and Americans will be featured at these concerts which are open to league members only.

To bring its subscriptions within the reach of a wider audience, the League of Composers has this year inaugurated a policy of price reductions on pairs of its orchestra seats, and is offering the entire balcony for the Town Hall series to students at a low price.

Ormandy Returns to America

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, arrived recently on the SS. Statendam from a holiday abroad. In addition to his work in the West, Mr. Ormandy will be conductor of the Philadelphia Orchestra for five weeks this season. His opening concerts in the East are on November 17 and 18 in Philadelphia, and November 21 and 22 on tour with the Philadelphia Orchestra in Washington, D. C., and Baltimore. He is also scheduled to direct three of the new Youth Series in Philadelphia this winter and will be heard with that orchestra in New York City at Carnegie Hall on January 2.

Recital Season in Boston Launched by Gabrilowitsch

Eminent Pianist Delights Capacity Audience—Boston Symphony Orchestra Performs Stravinsky's Sacre du Printemps

BOSTON.—The first recital of the local season was given by Ossip Gabrilowitsch, pianist, who played a Chopin-Schumann program at Jordan Hall on October 19. An audience which filled the hall applauded with the greatest fervor Gabrilowitsch's presentations of the C major fantasy and G minor sonata of Schumann and a representative miscellany by Chopin. The performances, especially of the larger works, were in the grand style, which is to say that Gabrilowitsch evoked from his instrument now the utmost sonority and now a bare whisper of tone; vigor and rhythmic power were contrasted with poesy and sentiment. Incidentally, the romantic mood of the program was not disturbed by the extra numbers, which were also by the two chosen composers.

The size of the audience proved the good judgment of the management in scaling its prices to suit the times, and in selecting a fairly intimate concert-room for the performance of piano music.

KOUSSEVITZKY LEADS LE SACRE

Stravinsky's Rite of Spring was the principal item of an excellently chosen program given by the Boston Symphony Orchestra under Serge Koussevitzky at Symphony Hall, on October 20 and 21. This opus has been a hard nut for audiences to crack in the past. How much the public has cultivated at least tolerance, if not taste, is evident from the fact that at the matinee concert on the 20th only four or five persons left the auditorium during the presentation of Stravinsky's masterpiece, while most of the audience applauded heartily after the exciting performance.

Both Koussevitzky and the orchestra were in great form, as was shown by the playing of the opening number, the exquisitely orchestrated Tombeau de Couperin by Ravel. Lightness of touch and orchestral virtuosity were applied to the music, exhibiting it as the rare gem it is. The program ended with the second symphony of Sibelius, a favorite of audiences and of Koussevitzky, whose warm and altogether admirable interpretation deeply stirred the audience.

Immediately after the Saturday evening performance, the orchestra left for a Western tour which was to carry it as far as Chicago. It was scheduled to play a concert a day for nine consecutive days. Returning to Boston, the orchestra gives on October 31 the first in a series of programs constituting the Beethoven cycle, alluded to elsewhere in this issue.

CHARDON STRING QUARTET

And while on the subject of Beethoven cycles, mention should be made of the admirable project of the Chardon String Quartet, consisting of members of the Boston Symphony Orchestra (Norbert Lauga and Clarence Knudson, violinists, Jean Cauhape, violist, and Yves Chardon, cellist), who will present the entire seventeen Beethoven quartets in a series of seven concerts at Brattle Hall, Cambridge, under the auspices of the Longy School of Music. The first program will be given on November 9.

CONCERT FARE INCREASES

The season, indeed, slow to get started (aside from the customary early beginning of the Boston Symphony concerts) is now well on its way, with a prospect of interesting and varied fare. Among the events at hand are the opening concert of the People's Symphony Orchestra under its new conductor, Fabien Sevitzky, at Jordon Hall, on October 22; the appearance of the Don Cossacks at Symphony Hall on the same afternoon; a piano program by Justin Sandridge at the Copley Plaza on the 24th; three shows by Shan-Kar and his Hindu dance and musical troupe at the Hollis on the 27th and 28th; and two performances by the Vienna Choir Boys at Jordan Hall on the 29th.

MUSICAL ARTS SOCIETY MEETS

The Society of Musical Arts, a Boston organization aiming to promote musical culture and to assist young artists, held its opening meeting at Curry Hall on October 18, when the principal guest and speaker was Charles Dennee, distinguished composer, pianist, and teacher, who this year completes a half-century as member of the faculty at the New England Conservatory of Music. The musical program was divided between Elizabeth Travis Behnke, pianist, and Harry Dickson, violinist.

M. S.

Annual Subscription Campaign of Rochester Orchestra Successful

More Than 2,000 Sets of Tickets Sold—Civic Orchestra Resumes—Mikado Performed

ROCHESTER, N. Y.—A four-day campaign by the women's committee of the Rochester Philharmonic Orchestra for season subscriptions, started on October 17 and swept forward to a record-breaking finish as a total of 954 subscriptions were garnered. Mail order and box-office subscriptions will swell the total to well over 2,000. This represents a greater number of subscriptions than have ever before been obtained in this annual campaign, and indicates that music is rapidly climbing out of the economic doldrums. Robert Ranlet was president of the committee in charge of the drive.

The Rochester Civic Orchestra begins its season on October 29, when it will give the first in a series of twenty-five Sunday evening concerts at the Eastman Theatre. Guy Fraser Harrison will conduct, with the assistant conductor Paul White taking the baton for an occasional performance. The Civic Orchestra is composed of fifty men selected from the personnel of the Rochester Philharmonic, and has been playing as a unit for the past eleven years.

The Civic Orchestra also commenced on October 16 its fifth season of educational concerts for the public school children of Rochester. The programs are presented in various high school auditoriums on Tuesday afternoons, and are broadcast to thirty grade schools throughout the city. Explanatory program notes, flashed on a screen by means of lantern slides, accompany the reception of the broadcasts in the various schools.

A resumption of Dr. Howard Hanson's series of orchestral concerts, presenting new and lesser-known compositions by contemporary American composers, has been announced. The first concert will be given on December 15 at the Eastman Theatre by the Rochester Philharmonic Orchestra, Dr. Hanson conducting. Included in the program will be John Brown's Song by Robert Delaney, for chorus and orchestra, in which the Eastman School Chorus will assist.

CHILDREN'S SERIES IS INNOVATION

The Rochester Civic Music Association this season is sponsoring a new enterprise which will provide stage entertainment for children. It is bringing the Children's Theatre Company of New York here for a series of six plays for children, and three Shakespearean performances for older boys and girls and adults. All of the plays are to be presented at the Eastman Theatre on Saturdays.

A successful performance of Gilbert and Sullivan's The Mikado opened the season of the Rochester Civic Opera Company on October 20. The comic opera was staged under the direction of Perrin G. Somers, with attractive settings by Clarence Hall and pleasing costumes designed by Alice Couch. Outstanding was Olivia Martin in the difficult rôle of Katisha. Her splendid acting gave the character a tasteful blend of pathos and humor, and her singing disclosed a rich, yet powerful voice, which is capable of expressive variety of color and shade, and which Miss Martin knows how to use effectively.

George Culp brought much zestful humor to his portrayal of Ko-Ko, the executioner; Lowell MacMillan made a perfect Pooh-Bah; and Kenneth Mook and Inez Quinn handled the romantic leads capably. The other principals did well, and were warmly acclaimed. Martin Vogt, as the Imperial Umbrella Bearer, nearly stopped the performance with his ridiculous antics.

The chorus was well-trained and sang with exceptional ensemble and balance. Accompaniment was furnished admirably by the Rochester Civic Orchestra, Mr. Harrison conducting. The comic opera was repeated on the afternoon and evening of the following day with the same cast, but with Mr. White directing the matinee performance.

T. G.

Pons Sings to Sold-Out House in Detroit

Metropolitan Artist Receives Enthusiastic Greeting—Maier and Pattison Offer Recital—Mrs. Coolidge Presents Pro Arte Quartet

DETROIT, MICH.—Lily Pons, soprano, made her début to a sold-out house on October 9 at Orchestral Hall. As was to be expected in coloratura singing of the highest type, she made a vivid impression with Caro Nome, Una Voce Poco Fa, the Lucia Mad Scene and Lo, Here the Gentle Lark, singing with effortless ease. She makes an exceptionally fine stage appearance and her vocal fireworks aroused intense enthusiasm from the big audience. Detroit's own August Witteborg was the evening's flutist, playing excellent accompaniments in Gentle Lark and the Mad Scene. Herbert Garrick showed unusual skill as an accompanist.

Guy Maier and Lee Pattison, reputable two-piano team who have had a twelve-year partnership, gave their first recital of the season at the Cass Theatre on October 15, before an enthusiastic audience. Their perfect unison, tonal quality and artistic interpretations have to be heard to be fully appreciated, for the pen finds it hard to make a line of demarcation. Suffice it to say that Maier's spontaneity complements Pattison's more serious moods so perfectly that it is a delight to the ear. Their colorful program of wide range had to be supplemented with encores.

The Pro Arte String Quartet, of the Royal Palace of Brussels, through the courtesy of Mrs. Elizabeth Sprague Coolidge, gave a complimentary concert on October 15 at the Detroit Institute of Arts. Their program consisted of the Haydn quartet in D major, Brahms' quartet in C minor and Debussy's quartet in G minor. Chamber music is rarely heard in Detroit and a very large, appreciative audience was in attendance to pay homage to these artists. Mrs. Coolidge held a reception after the concert and was assisted by Mr. and Mrs. Edsel B Ford, Mr. and Mrs. Ossip Gabrilowitsch and Mmes. Julius Haas, Leo Butzel, Roy D. Chapin, D. M. Ferry, Jr., Albert Kahn, George Camperman, Ernest Kanzler, J. Bell Moran, Edward Rothman and Edgar B. Whitcomb.

R. C. B.

Salzedo Returns from Summer in Maine

Carlos Salzedo, harpist, has returned to New York from a summer in Camden, Me., where he has a cottage which has been decorated and furnished in the modern style by the Belgian interior architect Jules Bouy. Mr. Salzedo's New York studio, which he recently reopened, also has been decorated and furnished by M. Bouy.

© Elzin

ANNA
FITZU

"Called back by thunderous applause of capacity audience after the aria from Cavalleria Rusticana; she encored with 'Lindy Lou' and 'Rose in the Bud'."—*Paduca Sun-Democrat.*

NOW ON TOUR WITH
KRYL'S SYMPHONIC BAND

Charles Stratton Weds Mrs. Hungerford

Charles Stratton, tenor, was married on October 23 at The Brick Presbyterian Church, New York, to Mrs. Mary Elizabeth Hungerford of New Britain, Conn. The ceremony was performed by Dr. William P. Merrill, and the attendants were Miss Rose Bryant and Mr. Charles Fonteyn Manney. The former Mrs. Hungerford was the widow of the late Judge William Churchill Hungerford, of New Britain. Mr. Stratton has toured this country in recitals and has appeared with leading orchestras of America. He is soloist at The Brick Church. The couple will make their home in New York.

Richard Copley Management Notes

Josef Hofmann has given three London concerts, opening with the British Broadcasting Company on October 18 and the others being at Queens Hall, October 24, and a second recital on October 28. During the coming weeks he is to play in Paris again, giving a recital and making an appearance with orchestra. He will appear twice in Amsterdam as soloist with the Concertgebouw Orchestra and again in recital, and is also to be heard in The Hague.

The Roth Quartet opened their European tour the first week of October, going first to Spain, then following with concerts in Paris and London, a tour through Holland, Denmark and Sweden and another tour through Hungary and Italy. They are expected in this country late in December and will make their first appearance of the season here with the National Orchestral Association (Leon Barzin conducting) at Carnegie Hall, New York. On this occasion they will give the New York première of the Beck concerto, written for string quartet and orchestra.

Final Date of Juilliard Contest Set

The Juilliard School of Music has announced that the closing date for the submission of manuscripts for the 1933 competition for publication of new orchestral works by American composers, is December 1. The school, which is sponsoring the contest, will select a work from the entries and pay for its publication. The composer receives all royalties and fees accruing from the sale or performance of his composition; and the school coöperates with the composer in securing performances of the work. The competition is open to native or naturalized American citizens.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Hippodrome Series Continued by Chicago Opera Company

Popular Operas Sung by Resident Forces—Tannhäuser Heard in Matinee Cycle

The Chicago Opera Company, in its series at the New York Hippodrome, during the week of October 16, presented ten performances of standard works to large audiences. Although no addition was made to the repertoire, the Sunday matinee cycle was continued with a performance of Tannhäuser on October 22, utilizing a cast which sang entirely in German. The week's other operas, in the order given, were Aida (repeated on Saturday afternoon), Rigoletto, La Gioconda, Carmen, Cavalleria and Pagliacci, Il Trovatore, and Barber of Seville.

Aida Performed

A gala performance of Aida, with the horses, camels and elephants as an added attraction, drew a large audience to the Hippodrome on Monday evening, the beginning of the sixth week of the second half of the season. The cast, a familiar one, was headed by Della Samoiloff, one of the popular younger singers, in the title rôle. She was in fine fettle and gave a worthy delineation of the part, vocally and histrionically. Bruna Castagna was a stirring Amneris, while others contributing to an enjoyable performance were Giuseppe Radaelli (Radames), Ettore Nava (Amonasro), Nino Ruisi (Ramfis) and Eugenio Ruffo (King of Egypt). Giuseppe Bamboschek conducted.

Rigoletto Sung

Tuesday evening's opera was Rigoletto, with Beatrice Belkin singing Gilda for the first time with the company. This is particularly suited to this singer's style, and she reaped warm applause, particularly after her performance of Caro Nome. Claudio Frigerio gave a dramatic and vocally suave interpretation of the title rôle, and was singled out for honors by the audience. Franco Tafuro was the Duke; Marie Powers, a capable Maddalena, and the other parts were sung by Guido Guidi as Sparafucile, and Eugenio Ruffo as Monterone. Mr. Baccolini conducted.

La Gioconda

A repetition of Ponchielli's colorful opera, so rich in varied vocal opportunities, drew a large audience.

Franco Tafuro scored strikingly with his tenor contributions, his singing of Cielo e Mar arousing frenetic enthusiasm.

Pasquale Amato, that experienced and polished artist, made the most of his material, vocalizing with authority and taste, and giving a detailed and convincing histrionic enactment. Nino Ruisi was another highly satisfactory representative in the male part of the cast.

Bruna Castagna, a great favorite with Hippodrome audiences, and deservedly so, registered a powerful individual success with her rich voice and temperamental impersonation as Laura. Della Samoiloff and Dorothy Bacon were respectively the Gioconda and La Cieca.

It was altogether a performance rich in achievement and effect, and the audience responded unceasingly in heartfelt fashion.

Carmen Again

A dramatic interpretation of Carmen was given before a capacity audience on Thursday evening. Bruna Castagna, as the heroine, was in glorious voice and ardent in acting. She has added even more realism to her portrayal of the unconventional Carmen since her first delineation of the rôle at the Hippodrome a few weeks ago. Ralph Errolle, American tenor, substituted for Franco Tafuro as Don José, a change which was welcome, for Mr. Errolle makes a more convincing hero and uses his voice to good advantage. Edith Alexander replaced Lucy Monroe as Micaela, a part for which her voice and mien peculiarly fit her. The Escamillo was Ettore Nava, who was recalled for a repetition of the Toreador Song. Although he delivered the aria in rousing fashion, his diction was harsh. De Blois Ferguson (Mercedes), Alice Haeseler (Frasquita), Eugenio Ruffo (Dancairo), Ludovico Oliviero (Remendado) and Nino Ruisi (Zuniga) completed the cast. Martha Henkel and her *corps de ballet* gave the dance divertissement, and Giuseppe Bamboschek conducted.

Double Bill Sung

The twin operas, Cavelleria Rusticana and Pagliacci, were given at the New York Hippodrome on October 20 with the following cast in the former: Santuzza, Vanda Guerrini; Lola, Dorothy Bacon; Turiddu, Franco Tafuro; Alfio, Carl Formes and Mama Lucia, Alice Haeseler. In Pagliacci the rôles were taken as follows: Nedda, Lucy Monroe; Canio, Pasquale Ferrara; Tonio, Ettore Nava; Silvio, Enrico Mollina, and Beppe, Ludovico Oliviero. The outstanding performance of these parts both vocally and histrionically was the Tonio of Ettore Nava, who was enthusiastically recalled. The rest of the artists and the presentations in general were praiseworthy, reflecting credit on the organization.

Aida Repeated

With Mr. Baccolini conducting, Aida drew a large house in its second performance of the week, Saturday afternoon. The name-part was sung by Della Samoiloff, who had many curtain calls; Dreda Aves was Amneris, presenting a statuesque king's daughter. From Giuseppe Radaelli (Radames) there issued finely balanced tenor tones; Eugenio Ruffo sang the King, Guido Guidi was Ramfis, and Ettore Nava was the High Priest. The costuming, scenic investiture and handling of the mass scenes was commendable; a handsome white elephant, real camels, and other beasts, took old-timers back to the real Hippodrome days; one almost expected to see the chorines disappear into the water, as of yore. The six Negroes in the ballet were humorously effective, Martha Henkel dancing a graceful solo, and the eighteen priestesses were alluring enough for any American millionaire's harem.

Il Trovatore

Saturday night's opera, given to a packed house, was the perennially popular Il Trovatore. The cast included Anna Leskaya as Leonora, Bruna Castagna as Azucena; Pasquale Ferrara, Manrico; Claudio Frigerio, Di Luna; Alice Haeseler, Inez; and Guido Guidi, Ferranda. The performance, conducted by Mr. Bamboschek, was one of much vigor and brought some excellent singing by the principals. Outstanding were Mme. Castagna, who enjoyed several solo curtain calls, and Mr. Frigerio, who again brought a fine voice and aristocratic vocal method to his conception of the villainous Count. The ensemble at the close of the convent scene was especially applauded, and there were salvos of appreciation for all the thrice familiar airs.

Tannhäuser

An exceptionally fine performance of Tannhäuser was offered to an audience estimated at 5,000 on October 22 in the afternoon. The outstanding member of the cast was Sigurd Nilssen, who portrayed Herman, the Landgraf. Regal in bearing and vocally admirable in every sense, he gave an interpretation that ranks with the best work of any singer of this rôle seen and heard in New York. The other principals of the cast, Louis Dornay (Tannhäuser), Charlotte Ryan (Elisabeth), Dreda Aves (Venus) and Thomas Georgi (Walther) gave creditable performances. With them were Alice Homer, Karl Berge, Alexis Tcherkassky, Ludovico Olivero and Robert Bentley. The chorus sang excellently and the orchestra, under the leadership of Harry Ladek, played the difficult music with competence. The audience was deeply appreciative and called the artists before the curtain many times at the end of each act.

Barber of Seville

Rossini's melodious Barber of Seville was repeated on October 22 for a capacity audience. Dorothy Chapman was a vivacious and beautifully voiced Rosina, while Claudio Frigerio put the necessary humor into the rôle of the swashbuckling Barber and well deserved the ovation given him. Others in leading parts who acquitted themselves creditably were Giuseppe Barsotti (Count Almaviva), Panfilo Testamala (Doctor Bartolo), Guido Guidi (Basilio) and Alice Haeseler (Berta). Alberto Baccolini conducted.

New Productions by the Chicago Opera Company

The management of the Chicago Opera Company, presenting performances at the Hippodrome, New York, announces that four works are in preparation for production there. These are Mascagni's opera, Iris, in which Yosie Fujiwara, Japanese tenor, will make his début as Osaka; the same composer's Isabeau, with Anna Leskaya, Russian soprano, in the title part, and Bernardo De Muro as Falco; Montemezzi's L'Amore dei Tre Re, with Edoardo Ferrari-Fontana in the character of Avito, which he created in Italy, and Verdi's Ernani.

Paganucci Compositions Programmed

Rosa Ponselle is among the artists who are programming Anthony F. Paganucci's Call of the Spring. Riccio, baritone, Tito Corale and Alfredo Gandolfi all are using the Gypsy King both in concert and on the radio. Madeleine Keltie, who has been appearing at the Hippodrome, New York, in Madam Butterfly, Tosca and Manon, will be the soprano in Idillio Pastorale when it is given by one of the large orchestral societies in New Jersey.

Frank La Forge

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NEW YORK, N. Y.
Oct. 20, 1933

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New York Concerts

OCTOBER 16

American Chamber Orchestra A program of ultra-modern works by young American composers was given by the American Chamber Orchestra and soloists at the New School for Social Research. Henry Brant and Betty Lasley played four choral preludes for two pianos by the former, technically accomplished but rather purposeless fragments. Lahn Adohmyan conducted the ensemble in three excerpts from his ballet, Luftmenschen, which portrayed in strident and powerful idiom the despair of the declassed elements in Russia and their redemption through useful labor.

Mr. Brant's Lyric Piece for chamber orchestra, a somewhat conventional but frequently expressive work, was conducted by Bernard Herrmann, appearing as guest conductor. He also led an inspiriting performance of Jerome Moross' witty and sardonic Ballet (with the composer as assisting pianist), a work with jazz influence, revealing perhaps the outstanding talent of the program. His own Prelude to Anathema, the drama by Andreyev, proved a mordant and skillful piece of writing.

Lehman Engel led the ensemble in his Elegy for tenor and orchestra (Charles Haywood, soloist), and his Introduction and Allegretto for woodwind, brass and percussion, essays in atonalism that made an indefinite impression owing to weakness in formal construction. Mr. Adohmyan concluded the concert by conducting a performance by the ensemble of Elie Siegmeister's May Day, a depiction of a workers' gathering in Union Square, which was incoherent and of undue length.

With a few exceptions, the program was indicative rather of unfulfilled promise among these younger composers than of mature achievement. Henry Cowell prefaced each number with descriptive remarks.

OCTOBER 18

Julia Peters Offering one of the best planned and musically interesting programs of the past three seasons' song recitals, Julia Peters was received enthusiastically by a large audience at Town Hall. The list was entirely German, with the exception of a final group of Rachmaninoff works sung in excellent English. It was formed of an initial Mozart section in which An Chloe, Sehnsucht nach dem Frühlinge, Warnung, Wiegenlied, Das Veilchen and Schon klopfet mein liebender Busen were presented; three songs of Liszt entitled Der Fischerknabe, Wanderers Nachtlied and Die Lorelei, a third group holding Widmung, Mädchen mit dem rothen Mündchen and Stille Sicherheit by Franz; and the Richard Strauss Lieder, Breit über mein Haupt and Liebeshymnus.

A better balanced song recital of this nature could hardly be compiled, and the artist and Claude Gonvierre, her musicianly and able accompanist, are to be congratulated for their cultural interest in music.

Miss Peters sang this program with brilliant assurance. Her interpretations had definite character, always accurately portraying in understandable German the mood the composer intended. She phrased her songs carefully and her voice was so well supported that her tones never lacked that floating quality which is the essence of good singing.

The audience demanded and received numerous encores, carefully selected to add that element of popularity to the evening which the public asks of singers.

OCTOBER 19

Philharmonic Orchestra At the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra, under Bruno Walter, Artur Schnabel was the soloist, in Beethoven's G major concerto.

The German pianist, of outstanding reputation in Europe as an exponent of the classics, is an old friend also of American audiences, and in this country too his worth as a highly serious and accomplished keyboard interpreter has been recognized for many years. Three years ago, Schnabel played in New York—the two Brahms concerti—with the Boston Symphony Orchestra, and won general acclaim for his superb performances.

At his reappearance in the metropolis last week, the visiting pianist again scored impressively with the qualities that typify his art. He has all the authority, resource, and dignity required for the convincing presentation of such an unrivalled masterpiece as Beethoven's G major concerto, with its exalted musical content and its loveliness of line and expressiveness.

Schnabel gave a lofty reading, sincere, unaffected, searching; a reading that proved his superior musicianship, his earnestness of feeling, and his complete technical control of the instrument. The audience gave the player intensely enthusiastic response, and he had to make numerous bowing acknowledgments.

Bruno Walter and his orchestra gave splendid coöperation and rounded out the performance beautifully.

The conductor also put warmth, sure understanding and much eloquence into his reading of the third symphony by Brahms, and again the orchestra responded with its justly famed nobility of tone and expertness of execution.

As a last number, there was a local novelty, Taras Bulba, a rhapsody by the late Leos Janacek, Moravian composer, whose opera, Jenufa had been heard at the Metropolitan some eight years ago. The rhapsody is based on Gogol's tale of Taras Bulba, fifteenth century Cossack warrior. It tells of that hero's desire to raise his two sons as successful soldiers, but the father's ambition results direfully, and brings about the death of the lads, as well as his own.

Janacek's orchestral description, in three connected movements, is frankly programmatic, and follows the story through many moods and phases. The result is a certain diffuseness even though it offers variety. The themes, some of them folk tunes, are not particularly appealing, but their treatment shows skill and sense of coloring. This is not music of striking distinction, and in at least one hearer it failed to arouse a desire to hear it again. Walter gave of his best with the baton, and the orchestra played brilliantly.

OCTOBER 20

José Echániz The Town Hall held a large and absorbed audience for the recital of José Echániz, Cuban pianist, who has been frequently heard in past seasons in New York. His well-balanced musicianship and sensitive interpretative skill were once more demonstrated in a program that included Bach's prelude, fugue and allegro in E flat, Schubert's sonata in A major, op. 120; the Brahms Handel variations, three preludes by Debussy, Stravinsky's étude in F sharp major, Prokofieff's Suggestion Diabolique and the Islamey of Balakireff.

Mr. Echániz showed authoritative understanding of Bach's style and realized the complex structure of the fugue with fastidiousness and taste. The lyrical Schubert sonata was an especially apt choice, for it showed his talents for legato playing in their most graceful light. The Brahms variations, with their unique opportunities for pianistic contrast and effect, gave further scope to his musicianship and technical powers. Mr. Echániz' dynamic gamut is not perhaps of the largest, but this is compensated by the charm of individual playing, which was also capable of capturing the impressionism of Debussy's Cathedrale engloutie, La fille aux cheveux de lin, and Minstrels, the brittle ultra-modernism of Prokofieff and Stravinsky, and Balakireff's colorful exoticism. The audience was markedly cordial and called for several encores.

OCTOBER 22

Philharmonic Orchestra The Sunday afternoon concert, under Bruno Walter, attracted a good-sized audience, who thoroughly enjoyed the finely executed program. Mr. Walter offered the Haydn symphony in G major (B. and H. No. 13), whose four movements were admirably interpreted by the orchestra under their distinguished conductor. This work won the major part of the program's favor. Concertmaster Mishel Piastro stepped out of the ranks and became the afternoon's soloist in the Glazounoff concerto in A minor (not a great work), but Mr. Piastro's interpretation evoked intense enthusiasm and he was recalled several times. The Brahms C minor was a happy choice for the final number.

Other Concerts

Katherine Conger, soprano, in début New York recital at the Barbizon, October 17, evening.

Rhea Massicotte, soprano, and Charles King, pianist, Barbizon, October 22, afternoon.

Barbara Lull's Forthcoming Engagements

Barbara Lull, violinist, will play at the Peabody Conservatory of Music, Baltimore, Md., on December 8 and at the Women's College Club of Princeton, N. J., January 10. Later the violinist makes a Southern tour which includes an appearance on February 12 with the Houston (Tex.) Symphony Orchestra, as well as a number of other engagements.

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Buenos Aires Holds Brahms Festival

(*Continued from page 5*)

lets, Mme. Ida Rubinstein's company and the Opéra-Comique. She has done fine work with the Colon ballet corps, but it is not yet possible to make the young Argentine dancers feel what they dance. They have discipline and rhythm but, excepting the first figures, the rest move along the stage almost mechanically.

The programs selected have been interesting and eclectic, and while fault may be found with small details it is understood that perfection is not always possible. Variations is divided into three themes: Classical Greece, Pastoral Russia in Alexander I's reign, and France: Directory Epoch. These tableaux seem rather incoherent, but Mme. Nijinska has supplied them with attractive arrangement. The stage settings of Georges Annenkoff were beautiful in their simplicity, with few elements—three or four gray curtains at both sides and a plain picture in the centre. Particularly notable was the third tableau, with a stylized evocation of Paris. Miles. Dora del Grande, Lirmaya, De la Vega and Galleani, Anatole Wiltzak and Michel Borovski distinguished themselves. The audience seemed highly pleased with this ballet and the Bolero.

The Bolero was the chief event of the evening, due to Mme. Nijinska's splendid choreography. The dancers follow in admirable manner the compass of the music, which starts smoothly and ends in a resonant *crescendo*. The decorations of Natalia Gontcharova are painted with accomplished understanding of the character which they are supposed to embody. Perhaps one of the Latin dancers would have been more appropriate than Mme. Nijinska in the leading rôle. In any case, it was a fine performance which was received with an ovation. With the exception of the Bolero, the orchestral readings under the baton of Mr. Lietti were very dull indeed. J. M. White.

Boston Symphony Orchestra to Play 106 Concerts

With its opening concert on October 6 at Symphony Hall, Boston, the Boston Symphony Orchestra entered upon its fifty-third season and Dr. Serge Koussevitzky started his tenth season as conductor of this organization. The orchestra's Boston schedule consists of sixty programs, with the final one to be presented on April 28 and the pension fund concerts to be announced.

Dr. Koussevitzky's forces have forty-six engagements in their out-of-town itinerary: ten in New York City; six in Brooklyn, N. Y.; eight in Cambridge, Mass.; four in Providence, R. I.; three in Washington, D. C.; three in Baltimore, Md.; two in New Haven, Conn.; and one each in Hartford, Conn., Northampton, Mass., Worcester, Mass., Chicago, Buffalo, N. Y., Schenectady, N. Y., Ann Arbor, Mich., Dayton, O., Columbus, O., and Pittsburgh, Pa.

Concert Series for Alden Park

Philadelphia.—A series of eight Sunday evening concerts, beginning next month, will be given at Alden Park, Philadelphia. The dates fall on the first and third Sundays of November, December, January and February. The schedule for the first half is: November 5, the Philadelphia Trio (Letitia Radcliffe Harris, Alexander Zenker and William Schmidt), with Tilly Barmach, soprano, as assisting artist; November 19, mixed quartet consisting of Florence Maining, soprano, Veronica Sweigert, contralto, Paul M. Hesser, Jr., tenor, and Thomas L. McClelland, baritone, with Ronald O'Neil, pianist; December 3, Emily Stokes Hagar, soprano, with Irene Hubbard, cellist, and Sherwood Johnson, pianist, as assisting artists; December 17, The Haenely-Hubbard Trio.

Malkin Conservatory Announces Schönberg Arrival

Joseph and Manfred Malkin, of the newly-established Malkin Conservatory of Music, Boston, announced the expected arrival on October 31 on the SS. Ile de France of Arnold Schönberg, noted composer. He will teach composition at the Malkin institution. Contributions for the Schönberg Scholarship Fund have been received from Leopold Stokowski, George Gershwin, Steinway & Sons, and Mrs. Lincoln Filene.

Helene Adler Heard in Opera

Helene Adler, coloratura soprano, sings Gilda in Rigoletto in Providence, R. I., on October 29, with the Columbia Opera Company. This is a reëngagement for Miss Adler after her performance with the same company in Hartford, Conn.

Reading Choral Begins Season

The Reading, Pa., Choral Society has begun its fourteenth season with N. Lindsay Norden as conductor, and is preparing the Bach B Minor Mass for its winter concert. Although this society has given an extensive list of choral works, this will be its first performance of the Mass.

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Leipzig Neuste Nachrichten (Dr. Julius Goetz)—
One might seek in vain on the German stage another artist who combines in the rôle of Brünnhilde the magnetic personality and the vocal beauty of Frida Leider.

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Gabrilowitsch Recital Opens Cleveland's Steinway Hall

Dedicatory Program of Bach, Schumann and Chopin Delights Invited Audience—Ernest Bloch Presents New Work

CLEVELAND.—The artistic new Steinway Hall at the Halle Bros. Company building, under the management of Harry R. Valentine, was officially and impressively dedicated by Ossip Gabrilowitsch. In the refined atmosphere of the intimate recital hall, with its superior acoustics, the all-too-short program comprised two Bach preludes and fugues from the Well Tempered Clavichord, interpreted with infinite grace and variety of shading and nuance; the Schumann G minor sonata, given its romantic flavor; a Chopin group; and in conclusion the last movement of Schumann's Fantasie, with its decided rhythms and difficult unpianistic stretches. Numerous encores compensated the eager listener for the brevity of the printed program. The audience was an invited gathering, thus distinguished in representing Cleveland's outstanding musicians. Gabrilowitsch was accorded an ovation.

NEW WORKS SCHEDULED BY ARTUR RODZINSKI

In addition to that symphonic literature which forms the fundamental basis of a music season Artur Rodzinski, enterprising new conductor of the Cleveland Orchestra, has selected a number of compositions new to the Cleveland public. Some of these have already been announced by the Musical Courier. The most important of these are undoubtedly the eighth and fourth symphonies of Gustav Mahler. As stated previously Stravinsky will come to us by means of his Rites of Spring, while Respighi's Symphonic Suite Belkis, and a new composition written especially for Artur Rodzinski by this gifted Italian composer, will acquaint us with Respighi's most recent output. American composers will figure generously in the list. Carlton Cooley, first violist of the Cleveland Orchestra, who has proved his talents in several compositions, will be honored by a production of his latest opus, an epic poem, Caponsacchi, based on Arthur Goodrich's play of the same title. Emerson Whithorne's Dream Pedlar; Russell Bennett's Abraham Lincoln Symphony; Dubensky's fugue for eighteen violins and a new work by Roy Harris will complete the American list.

A large chorus to be formed around the already existing orchestra chorus as a nucleus is to be a feature of the season. Griffith J. Jones will be in charge, while Dr. Rodzinski will function as musical director. The first work to be studied will be Honegger's King David, furthermore William Walton's Belshazzar, Beethoven's ninth and Mahler's eighth symphony.

BLOCH'S NEW SABBATH SERVICE

As much as could be gathered from Ernest Bloch's recent presentation in this city of his latest composition, a Sabbath Service, written for solo baritone, chorus and orchestra, it deviates greatly from all dissonances in which this forceful personality seemed to revel in former years, and worships the pure God of Harmony. Since the audience was forced to use their own imagination, having only the piano and Mr. Bloch's own voice to illustrate themes and substance, unfortunately little could be conceived of the entire musical structure and its effect. It may be stated in all certainty, however, that the character of this music has little of the oriental and far more of the Gregorian influence. In addition, the program offered two Bloch Pslams, sung by Emanuel Rosenberg, and the Baal Shem Suite played by the violinist Dr. Jerome Gross.

MARIA ISABEL AND MICHIO ITO IN DANCE RECITAL

Prior to a tour which will take them around the world, the graceful Mary Elizabeth Gleason, a child of Cleveland, again appeared on the stage of the Ohio Theatre in a fanciful portrayal of the Spanish and other dances. She yielded to many requests for a repetition of her Impressions of a Bull Fight, again rousing enthusiasm. Her partner was Michio Ito, whose style of modern impressionism was fascinating. R. H. W.

Brailowsky's Active Season

Alexander Brailowsky, just returned to Europe from a tour of South America, has a heavily booked season ahead of him, his 1933-1934 engagements taking him to every corner of the Continent and England. On November 5 he will be soloist with the Colonne Orchestra, Paris (Mozart A major, Liszt E flat); on November 12, with the British Broadcasting Company in London. November 15 to 17, he plays two recitals in Stockholm, Sweden; November 19 and 21, two recitals in Copenhagen, Denmark. December 1 and 2, he appears with the Liège Orchestra (Tschaikowsky and Liszt concerti); on December 12 with the Brussels Orchestra, Desiré Defauw conducting (Schumann concerto; Totentantz, Liszt). On December 13 he gives a Schumann-Chopin-Liszt recital in the Salle Pleyel, Paris; on the 16th, a recital in Queen's Hall, London.

After his Monte-Carlo recital and orchestral engagements, the first week in January, 1934, Brailowsky will tour Italy, playing in Milan, Florence, Rome, Turin and Trieste, after which he goes to Prague.

During February he tours in France and Spain, giving recitals in all the important musical centres of those countries. In March he is booked in Switzerland—Zürich, Berne, Geneva, Lausanne, and Basle (orchestral appearances with Felix Weingartner).

After his Paris recital, in late March, Brailowsky sails for Mexico and important engagements there. It is also interesting to note that Mr. Brailowsky was booked in Germany this season and has cancelled those bookings.

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New Concert Course for Birmingham

Jeritza to Be Presented in Recital

BIRMINGHAM, ALA.—The All-Star Course, founded fourteen years ago by the late Mrs. Richard H. Johnson and Orline A. Shipman, has been reinstated this season under the direction of Orline A. Shipman and Mrs. J. W. Luke. These capable managers intend to present only attractions of the highest merit and appeal. Their first offering will be Green Pastures, with the original New York cast, this to be followed closely by Maria Jeritza, in concert. Other outstanding musical artists and dancers will be presented during the season, and always at nominal prices within the reach of all.

Activities of the Birmingham Music Club were formally inaugurated for this season with the annual luncheon at the Thomas Jefferson Hotel, assembling the leading figures in artistic circles in this city. Introductory music was given by J. B. Laster, tenor, accompanied by Lois Greene, and Olive Cheek Humphrey, soprano, with Rena Hollis at the piano. The president, Mrs. H. H. K. Jefferson, made a brief address. She introduced the honor guests of the occasion, including Mrs. Ried Lancaster, of Montgomery, president of the State Federation of Music Clubs; Ottokar Cadek, first violinist of the New York String Quartet, and head of the violin department of the Birmingham Conservatory of Music; Dr. Francis Wheeler, new head of the voice department of the Birmingham Conservatory; I. J. F. Steiner, of the Birmingham Civic Symphony Orchestra Society; John McGee, director of the Birmingham Little Theatre; Mrs. Oscar Hundley, Mrs. Vernon Noah and Mesdames Cadek and Wheeler.

YOUNG MUSICIANS BEGIN SERIES

The Young Musicians Group of the Birmingham Music Club (Jesse Walker, president) offered their first concert of the season in the ballrooom of the Thomas Jefferson Hotel, before a capacity audience. The program was an ensemble of chamber music, under the direction of Ottokar Cadek, head of the violin department of the Birmingham Conservatory of Music. The first offering was a quintet in E flat major, by Schumann, played by Dudley Bell, first violin; Gladys Lyons Lamkin, second violin; Helen Cullens, viola; Harold Cadek, cello, and Ruthe Garrett, at the piano. Next came a cello sonata by Grieg, presenting Harold Cadek, cellist, and Lois Greene, pianist. The third and last number was a quintet in F minor, by Brahms, played by Gladys Lyons Lamkin, Sara Goff, Helen Cullens, Harold Cadek, and Minnie McNeill Carr.

The Birmingham Music Teachers' Association held its monthly meeting in Forbes salon. Court Influences in the Music Life of Russia, was the topic of study, Mercedes Hamilton leading. Two Tschaikowsky compositions for violin and piano were played by Fred Wiegand, violinist, with Abigail Crawford, pianist; two Russian songs were sung by Mrs. J. Ward Nelson, accompanied by Sam Pat Brasfield, and a piano solo was given by Mrs. J. W. Phillips.

The first morning musicale of the season for the Birmingham Music Club was offered, presenting Dr. Francis Wheeler, baritone, head of the voice department of the Birmingham Conservatory of Music, and Minnie McNeill Carr, pianist and accompanist, in a delightful program. Mr. Wheeler charmed his hearers with a classical group, old English songs, Russian and American songs, giving scope for his rich baritone and excellent interpretation.

Alabama College at Montevallo is offering an artist course, including the following: Gladys Swarthout, Metropolitan contralto; Cincinnati Little Symphony Orchestra; Jitney Players; and Eunice Norton, pianist.

A. G.

Rosa Ponselle Starts Season at Worcester Festival

Rosa Ponselle is celebrating her fifteenth anniversary. She opened her present season at the Worcester, (Mass.) Festival on October 6.

(*Photo by Wide World*)

ROSA PONSELLE

Among the critics who commented upon this recital was the reviewer for the Daily Telegram, who said, among other things: "She afforded an opportunity to observe and enjoy the various phases of her art with which she transported her hearers at will from a breathless hush to a tempest of enthusiasm. Responding to so many curtain calls that I gave up counting, she interspersed the applause with five encores."

The Evening Gazette stated that "4,500 people made the largest audience ever to be assembled under one roof in Worcester and filled every available inch of the Municipal Memorial Auditorium last night. Miss Ponselle as the scintillating star of the varied program. . . . From last night's sample, it is evident that she will go down in musical history as one of the most colorful of the many interpreters of the fascinating gypsy (Carmen)." The Evening Post declared: "She has few rivals, if any."

After Worcester, Rosa Ponselle gave her fifteenth annual recital in Hartford, Conn., her home town. The Daily Times said that she was "without doubt the most popular of all artists in this city," and continued: "The artist yesterday again gave convincing evidence of the magnificence of her voice. The glory of her tones has increased from year to year. Never in her many local concerts has she sung so successfully as yesterday."

Miss Ponselle will give concerts until the middle of December, when she rejoins the Metropolitan Opera to sing with the company until the end of February. On March 1 she commences another concert tour which takes her to the Pacific Coast.

Among the principal cities which will hear the soprano are: Philadelphia, Harrisburg, Pa.; Brooklyn, Rochester, N. Y.; Indianapolis, Ind.; Toronto, Can.; Peoria, Ill.; Hanover (Dartmouth College), N. H.; Lawrence, Kans.; Schenectady, N. Y.; New York City (Bagby Musicales); New Orleans, La.; Washington, D. C.; Dallas, Tex.; Los Angeles, San Francisco, Cal.; Pittsburgh, Pa., and others.

Since her début fifteen years ago, at the Metropolitan, when she sang opposite Caruso in La Forza Del Destino, Rosa Ponselle has devoted twelve operatic seasons to America and sung at Covent Garden, London, for two. Only last May did Italy, the home of her parents, hear this artist for the first time, when she sang the title rôle in La Vestale at the Florence Festival.

Stassévitch Arrives from Europe

Paul Stassévitch, pianist, violinist and conductor, arrived in New York on the SS. Stavengerfjord on October 26 following a summer abroad. He has resumed teaching at the David Mannes School and plans a concert appearance in New York this season. Mr. Stassévitch appeared as guest conductor of the Oslo (Norway) Philharmonic Orchestra on October 9.

Music Notes From Coast to Coast

ATLANTA, GA.—Atlanta is looking forward to her most exciting winter, from the musician's point of view, since the days when the Metropolitan Opera Company paid her an annual visit.

The Atlanta Music Club opened its season with a concert on October 12 by José Echaniz, brilliant Cuban pianist. This organization will also bring the Minneapolis Symphony Orchestra and Nathan Milstein, violinist, as guests of its membership.

The Artists' Series of concerts began on October 20 with a joint recital by Giovanni Martinelli, tenor, and Gladys Swarthout, mezzo-soprano. This series includes the Don Cossack Russian Male Chorus, the Monte Carlo Ballet Russe, Maria Jeritza and Paul Kochanski in joint recital, Fritz Kreisler, Sergei Rachmaninoff, and the opening performance of the Chicago Grand Opera Company, which will be in Atlanta from January 8 to 13.

Josef Hofmann, pianist, returns to Atlanta for a concert in January, his first visit in several seasons.

Locally, activities include the reopening of Cox College, with an excellent music department, the founding of the Enrico Leide and the Druid Hills schools of music, a new symphony orchestra which will give weekly concerts at a suburban theatre, besides the continuation of many other musical projects. Among these are the Sunday afternoon concerts of the Atlanta Woman's Club, the bimonthly programs of the Atlanta Music Club and choral and orchestral rehearsals of the Philharmonic Society.

Hugh Hodgson, concert pianist, director of music at the University of Georgia, is to begin a series of afternoon lecture-recitals on Wagnerian opera, under the auspices of the Junior League. Mr. Hodgson will continue his evening study course on the symphonies, this season emphasizing the works of Brahms. Mr. Hodgson is a pioneer in the work of educating audiences, his Thursday evening concerts in Athens being in their fourth year of continued service to the community.

C. O.

CALGARY, CAN.—Arranged and orchestrated by Jean de Rimanoczy, the program numbers of the Serenaders, who opened the Calgary Women's Musical Club season on September 27, proved delightful to the large audience. The personnel of this group of well-balanced musicians consists of Jean de Rimanoczy, Jascha Galperin and Mart Van Stockum, violinists; E. M. Harvey, cellist, and Helen Worden, pianist. The soloists on this occasion were Mr. de Rimanoczy, who contributed a finished performance of Mendelssohn's concerto op. 64; Helen Worden in two finely contrasted numbers, Scenes from Childhood (Schumann) and Polichinelle (Rachmaninoff); and Alice Gayner, soprano, assisted by the Serenaders, in Love Songs from the Nile (Brown) and Allah's Holliday from Katinka (Friml). The Serenaders presented Russian folk songs and works of Pierné, Brown and Sanders. Miss Worden was responsible for this program.

Music of the Waters was the first afternoon program of the Women's Musical Club, October 11. Phyllis Chapman Clarke was the sponsor. Doris Stewart and Phyllis Clarke, pianists, Mary Crozier, contralto, Norman Kennedy, tenor, Mrs. S. C. Nickle, violinist, and Mrs. Leonard Dawes, soprano, were the artists presented, who offered selections from Schubert, Grieg, d'Indy, Delibes, Grasse, Bendel and Holst. Excellent support at the piano was lent by Miss Clarke.

The Calgary Symphony Orchestra has planned its first concert for December. The Junior Symphony has already commenced rehearsals.

F. D. F.

COLUMBUS, O.—By the time this report is printed, the musical kettle will be boiling furiously. At the time of writing, the song of the steam can be heard plainly. The first major concert artist to appear here is Egon Petri, Dutch pianist, who opens the Capital University concert and the local official season simultaneously on October 20.

Hot on his heels comes the song recital of Lucrezia Bori, October 23, the first attraction of the old, reliable Women's Music Club. In proportion to the population of our city, the Women's Music Club of Columbus is one of the biggest and finest in the country, according to no less a personage than Harold Bauer.

Serge Koussevitzky will direct the Boston Symphony Orchestra at Memorial Hall the following Thursday night. This eagerly anticipated event will be sponsored by the Symphony Club of Central Ohio, of which Mrs. B. Gwynne Huntington is president.

Two other major concert courses will get under way the early part of November.

All the local music schools and university music departments have begun what seems to be a very good season. Increased enrollments are reported by Capital and Ohio State universities, as well as leading private schools.

Even the private teachers report an appreciable increase over the beginning of last season. This looks good. The N.R.A. impulse is having its undoubted effect even on the music business, an observation worth noting by those who do not expect too much in so short a period.

H. G. D.

EL PASO, TEX.—The MacDowell Club, a musical study club and auxiliary to the El Paso Women's Club, has planned a varied program for the 1933-34 season, including descriptive music, modern trends in music, compositions by club members, operatic works and several recitals. The officers are Mrs. W. R. Brown, honorary chairman; Virginia Bean, chairman; Florenc Watkins, first vice-chairman; Florence Crissy, second vice-chairman; Mrs. Paul Kerr, treasurer; Mrs. Ralph Dale, assistant treasurer; Nellie Miller, corresponding secretary; Mary Virginia Homan, assistant corresponding secretary; Ermen Markgroff, recording secretary; Constance Pateman, publicity; Mrs. Walter Ponsford, membership; Dorthy Emig, telephone.

The advisory board includes Mmes. C. J. Andrews, F. O. Barrett, Frank Cameron, D. V. Fennessy, J. R. Gilchrist, Robert Holliday, J. G. McNary, Sidney Moore, Will T. Owen, Lillian Pearce, Wallace Perry, Walter Ponsford, J. N. Snead, H. H. Stark, Mary Goodbar Morgan and Constance Pateman. The membership board is composed of Mmes. W. R. Brown, Frank Cameron, Robert Holliday, Will T. Owen, J. J. Kaster, J. N. Snead, Mary Goodbar Morgan and Florence Crissy.

The MacDowell Club presented a program for the music department of the Women's Club on October 11, with the following members in charge of the program; Mrs. Wallace Perry, Florenc Watkins, Mrs. J. J. Kaster, Mrs. Frank Cameron and Mrs. R. P. Conkling. Mrs. Robert Lander is chairman of the music department.

Earl McCoy, assistant director, is conducting weekly rehearsals for the first concert to be given by the El Paso Symphony Orchestra. On November 20 H. Arthur Brown, conductor, will arrive by plane from Kentucky.

Mallory Miller, bass-baritone, is giving groups of songs each week over Station KTSM. Florenc Watkins is his accompanist, in whose voice classes he won a scholarship last year.

F. W.

SYRACUSE, N. Y.—The board of directors of the Syracuse Symphony Orchestra Association has announced that no concerts by the orchestra will be given this season. The University Orchestra, with Andre Polah as conductor, will give five concerts in the auditorium of the College of Fine Arts on November 21, December 20, February 21, March 21, and April 18. Nationally known soloists have been engaged for these concerts and the orchestra has been augmented to seventy-five players.

As the result of the failure of the Syracuse Orchestra to offer concerts, the Musicians' Union announces a series of concerts in Lincoln Auditorium by the Syracuse Civic Orchestra under the direction of Victor Miller, who for a considerable period was pianist in Loew's Theatre orchestra, and is now the director of a small orchestra here in Syracuse. Considerable doubt has been expressed as to the success of this venture, as the orchestra so far has been unable to secure any financial backing. The Syracuse University Orchestra is financially backed by Mrs. H. Winfield Chapin, who has been chairman of the orchestra ever since its inception five years ago.

The Morning Musicals has announced a series of concerts by Rose Bampton, Nelson Eddy, Guiomar Novaes, Jeanne Soudeikine, Dorothy Crawford, The Detroit Symphony Orchestra and the Symphonic Ensemble of Boston. In addition, ten morning concerts by local artists are announced.

The Syracuse Recital Commission announces four recitals by Kreisler, Rachmaninoff, Jeritza and the Russian Symphony Choir.

On December 14 the University Chorus will sing The Messiah, under the direction of Howard Lyman, with Dan Gridley, Norman Jolliffe, Amy Ellerman and Mildred Rose as soloists.

The Men's Glee Club (Earl Stout director), and The Women's Glee Club (Dorothy Hubbard director) will offer concerts before the Christmas holidays.

The first recital of the season was given at the College of Fine Arts by Virginia Burdick, pianist, who is a candidate for the degree Master of Music. Miss Burdick played with exceptional technic and fine musical feeling the Bach-Liszt prelude and fugue in A minor, the Mozart sonata No. 14, the Symphonic Etudes of Schumann and a final group of compositions by Chopin and Debussy.

H. L. B.

Ponselle and Johnson Heard in Toronto

Enthusiastic Audiences Greet Artists

TORONTO, CAN.—The Toronto musical season has come alive with much important activity. Massey Music Hall, which seats over 3,000 and has been Toronto's most important auditorium for over forty years, has been entirely rebuilt inside. It opened its doors on October 19 for an exhilarating concert by Edward Johnson, Canadian tenor, now of the Metropolitan, and Scott Malcom and Reginald Godden, duo-pianists of Toronto. This brilliant concert was attended by the Lieutenant-Governor and party. Mr. Johnson was royally acclaimed in a delightful program.

On October 12 Eaton Auditorium opened its series of concerts under the management of I. E. Suckling and Rosa Ponselle was the artist. She sang to an entirely charmed capacity audience. In magnificent voice she had many encores to the program. Stuart Ross was her excellent accompanist.

On October 14, Allan Sly, Toronto pianist, gave an interesting recital in Eaton Auditorium consisting of groups by Bach and Brahms and featuring the Lambert Sonata.

After an absence of two years from Toronto, Jascha Heifetz gave a most successful recital in Massey Hall. Lucrezia Bori, soprano, opened the Eaton series of programs in the Eaton Auditorium on October 19. Critics and capacity audience being most enthusiastic about her voice.

The Toronto Symphony Orchestra began its twelfth season under the baton of Dr. Ernest MacMillan in Massey Hall on October 24. Six evening concerts will be given during the season by the Conservatory String Quartet now in its fifth season. The Hart House String Quartet is giving twelve recitals in the Maritime Provinces before starting their eleventh season in Toronto on November 4. On October 28, Reginald Stewart gives a piano recital in Eaton Auditorium. The Don Cossack Male Chorus will sing in Massey Hall on October 31.

The new Von Kunits School of Music and Art with a distinguished staff is being opened this month in memory of the late Luigi von Kunits conductor of the Toronto Symphony Orchestra until the time of his death over a year ago.

PROGRAM FOR CONFERENCE DELEGATES

Delegates from Great Britain, Canada, Australia, New Zealand, South Africa and India met at the British Commonwealth Relations Conference recently held in Hart House, here. A special musical program was arranged for September 18, on which occasion the New Music Hall of the Royal Ontario Museum was used for the first time. The principal artist was Jeanne Dusseau, Canadian soprano. Representatives of the various nations were moved to spontaneous outbursts of applause on several occasions. Mme. Dusseau was supported by Gwendolyn Williams.

A. W. G.

Studio Concert Society Presents Frederic Dixon

Early in the spring of 1931 a group of friends shared an informal musical evening with Frederic Dixon in his New York studio. Then it was that the Studio Concert Society was formed. Its purpose is to hear

FREDERIC DIXON

intimately the best in musical literature and to become familiar with the works of both the classical and modern composers.

The society is entering its third year this season. The programs to be given are unique in character and of unusual interest. Willem Durieux's String Quartet will play the Brahms piano quintet with Mr. Dixon, at the third program.

There will be four programs in this series, instead of six, and these are offered for the nominal fee of five dollars per member instead of ten dollars as formerly. The reduction has been made so that more music-lovers may join this group.

Two groups have been formed. The charter members meet on Sunday afternoons in Aeolian Hall, New York. The second group meets on Tuesday evenings at Mr. Dixon's studio.

Mr. Dixon is presenting a program at Aeolian Hall on October 29, to be repeated at his studio the following Tuesday.

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"SHE CROWNED ALL HER PREVIOUS TRIUMPHS."—*BERLINER ZEITUNG AM MITTAG*

●

"SHE ADDED ANOTHER SHINING LINK TO HER ALREADY LONG CHAIN OF TRIUMPHANT SUCCESSES."

—*BERLINER NACHTAUSGABE*

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"SOARED INTO HEIGHTS WHERE ONLY THE GREAT BELONG."

—*BERLINER ZEITUNG AM MITTAG*

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RETURNING IN JA

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ANNINI

E VERDICT OF THE BERLIN PRESS ON DEBUT IN "CARMEN" AT THE BERLIN STATE OPERA

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ct from Giannini's concert appearances. ***brilliance,*** full of resonance and color.

a great tragedienne. Giannini broke ***rising to spheres of achievement unforgettable."***

he opera. The marvellous vocal quali- ew hymns of praise."

grandiose. That she sings beautifully, and that ***her art is of the greatest*** y to emphasize here. The intensity of ffected all of the other singers, carrying

g opera for us only in Italian. Now she an speaking Carmen,—***German from era singers can learn something of*** Her success was extraordinary."

Sevilla factory girl, impetuous, passion- and love. ***Never has this rôle been lly, never more realistically and***

BERLINER BORSEN ZEITUNG

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BERLINER LOKAL ANZEIGER

"This Carmen is a proud achievement, with no fault or disturbing element. ***Her vocal artistry is unequalled."***

NACHTAUSGABE

(Headline) "WORLD PREMIERE BY DUSOLINA GIANNINI IN CARMEN A BRILLIANT EVENT AT STATE OPERA"

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BERLINER ZEITUNG AM MITTAG

"As a singer and actress she ***soars into heights where only the great belong.*** Yesterday she crowned all her previous triumphs in the revival of Carmen."

ANGRIFF

"This was ***a remarkable Carmen.*** Giannini's voice resounds with passionate color and astonishes with its flexibility and range."

NEUE PREUSSISCHE ZEITUNG

"Her singing in the second and fourth acts was ***a masterpiece*** of modulation, musicality and interpretation."

●

RY—Management NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York—George Engles, Managing Director

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND HEADQUARTERS—MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—FRANK PATTERSON, Xantenerstr. 1, Berlin W. 15. Telephone, J 2 Oliva 450.

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Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York October 28, 1933 No. 2794

A good way to get lofty inspiration is in an aeroplane.

—o—

Silent criticism often rankles more than when it is expressed.

—o—

These are bad days for bankers and impresarios of makeshift opera companies.

—o—

No violin soloist on an orchestral program is a hero to the concertmaster.

—o—

With many persons, love for modernistic music is "on the lip rather than in the heart."

—o—

The deepest enthusiasm of an opera audience is not always in proportion to the noise of the applause.

—o—

Giants and pygmies are not merely figures in the realm of fable. They exist also among the musicians.

—o—

Sabre rattling is drowning out much good music these days in Germany.

—o—

There are 5,280 feet in a mile, except for the musician going about looking for a job.

—o—

The emotional life of the average American has little to do with the best music of opera and symphony.

—o—

One does not deserve credit for musical talent but only for the study and industry which develop it into its best results.

—o—

There used to be talk of a new Metropolitan Opera House. Now it is a job to hold on even to the old one.

—o—

The Gentle Art of Piracy

Now that treasure galleons no longer ply the Spanish Main, save in the comparatively prosaic service of foreign exchange, and hardy freebooters do not loot in so colorful a fashion, the term "piracy" has been denuded of its more romantic interpretations. Indeed, it has come to be applied to a particularly mean and underhand form of filching the products of someone's artistic brain. And, though the tightening of copyright provisions in every land has put a stop to most of the once flagrant practices of this sort, there are still some petty and annoying examples of this species of kleptomania in the musical and literary worlds.

A recent circular sent out by the Music Publishers' Association of the United States, an organization comprising more than a score of the leading firms in this field, makes one painfully aware that the artistic products of the composer are not safe from small-scale pilfering, even though duly entered in the Bureau of Copyrights.

The warning of the association is here reproduced in full, as it may call to the attention of some who may have infringed the statute more or less innocently that their offense is a serious one. The circular reads as follows:

"Unauthorized Copying of Copyrighted Material Illegal.

"Minimum Damages for Each Offense $250.

"Copying by any process—by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method—of any part of a copyrighted work, no matter for what purpose or use (religious, educational, theatrical or otherwise), without the permission of the copyright owner, is a serious offense against United States law, punishable with heavy fines beginning at $100, plus minimum damages of $250. The United States copyright laws are very strict in this particular and many actions are now being conducted against teachers, directors and other offenders making unauthorized arrangements or copies. The practice is dishonest and unfair to composers, authors and publishers."

The publishers rightly maintain that "elementary decency requires that composers and authors should reap the rewards of their talents and labors." Any other course makes them completely the victims of exploitation by persons who profit by their work and ignore the formality of making even a small return for the privilege.

—o—

Saskatoon Sings

Compliments to the Saskatoon Star-Phoenix, of Saskatoon, Canada. That city had a Living Music Day on October 6, and the Star-Phoenix, in its thirty-six pages of October 5, scattered musical articles throughout the entire issue, nearly every page having essays, news items, pictures, historical stories and advertisements connected with the tonal subject.

Publicity is the breath of life in America; it has by this time been ingrained as a vital factor in the consciousness and thinking processes of our people.

Practically nothing is able to flourish in this country without publicity, and music is no exception to the general rule. The Saskatoon Star-Phoenix did a wise and welcome thing for music. Many happy returns.

—o—

Program Notes

Among the minor flurries in the still young New York musical season was the indignation—not to say exasperation—of the Philharmonic Orchestra subscribers when they found their programs minus the customary program notes of Lawrence Gilman. Found, in fact, that there were no annotations at all (though this situation has since been remedied by restoring Mr. Gilman's commentaries in so far as the more unusual items on the program are concerned). It was obvious that much of the educational character of the concerts was thus removed, despite the informing comments via radio by Leonard Liebling on the Sunday matinee events. The outcry could not have been greater if the management of Carnegie Hall had decided, for reasons of economy, perhaps, to take out the lighting system and purvey musical fare in total darkness. For something like a lamp to musical Manhattan's feet had thereby been abstracted.

This matter brings up a few interesting points about the mental attitude of modern audiences. It could hardly be maintained that the musical public is so lacking in imagination that it cannot absorb the meaning of music directly through listening to compositions. It argues much more the lively intellectual curiosity that obtains in the present generation, which is not satisfied to let music trickle over the senses, but wants to know various and sundry facts about the works—who the composers were, how the composition came to be written, and—much more important—the form and content of the music. Naturally, the majority of orchestral patrons are not experts in analysis, though a minority does undoubtedly have a basis for evaluation.

But one may suspect that the genuine fondness shown by the Philharmonic audience for the Gilman notes is owing to the colorful descriptive style of this commentator, a stylistic grace that redeems a form of writing which too easily tends to be statistical and dull, and elevated this medium to a place in the realm of *belles-lettres*. Apart from the pioneer notes of Philip Hale in the saffron-colored and substantial program of the Boston Symphony Orchestra, the Philharmonic essays are undoubtedly the most satisfying to be found in any American concert booklet.

The decision of the Philharmonic management to restore them is to be applauded. May we have many more years' output of the same vintage from the inimitable pen of Mr. Gilman.

—o—

Following the Leader

Those who believe that the American public is fickle in its tastes, and tends to desert the standard of one musical leader for that of another on slight provocation, should take heart in pondering the record of our leading symphony orchestras. This seems to be a year of conductorial anniversaries, just as, a few seasons ago, some of the most venerable of our ensembles were celebrating the completion of a half-century or more of activity.

While it is doubtless true that the orchestral picture shifts more frequently now than in the halcyon days when the New York Philharmonic and the Symphony remained under one leadership for decades, there are some resplendent records of service by figures still in full flush of their ministrations. Thus, Frederick Stock, into whose hands the baton of the Chicago Symphony Orchestra passed in 1905 upon the death of Theodore Thomas, still wields sway over its destinies and has begun his twenty-ninth season this winter.

This record will be hard to match among figures still active at the head of American orchestras, but there is the redoubtable Leopold Stokowski, whose name has been inseparably associated with the Philadelphia Orchestra since 1912, in spite of the year's absence he was forced by illness to take several seasons ago. In Detroit, Ossip Gabrilowitsch has exercised serene mastery over the local orchestral forces since 1918, meanwhile making guest appearances as conductor in Philadelphia and elsewhere and continuing his activity as piano virtuoso—no small feat in the case of one with a mere mortal's strength.

In Boston, Serge Koussevitzky is entering upon his tenth season as conductor—eventful years which have seen pioneer work for many modern composers as well as championship of the classics, taking the form of special festivals devoted to Beethoven and Brahms. The Northwest has seen the laudable work of Willem van Hoogstraten at the head of the Portland, Ore., Symphony Orchestra since 1925.

Coming closer home, the magisterial figure of Arturo Toscanini has occupied the New York Philharmonic rostrum since 1926, of which orchestra he has been the regular conductor and musical director since 1928. Bruno Walter has already begun his third season with this organization, and is an established favorite in Manhattan, which he visited as guest with the defunct New York Symphony Orchestra in earlier years.

Eugene Goossens, after a period of activity in Rochester, N. Y., and guesting in New York, took the helm of the Cincinnati orchestra three seasons ago. Issay Dobrowen and Eugene Ormandy have brought new infusions of vital life to the orchestras in San Francisco and Minneapolis, and Vladimir Golschmann has won popularity as conductor in St. Louis during the same period. Basil Cameron, following a period of activity in San Francisco, has more recently assumed the leadership of the Seattle, Wash., Symphony Orchestra, and Rudolph Ganz, remembered for his energetic leadership of the St. Louis forces, has during the last season resuscitated the Omaha Symphony Orchestra after a brief suspension.

Excellent records, all these, for the encouragement of those new or familiar figures who this season take over the destinies of other orchestras in leading American cities. Among these are Artur Rodzinski, who will hold the baton of the Cleveland Orchestra, following several years' brilliant conductorship of the Los Angeles Philharmonic Orchestra, while Otto Klemperer comes from Germany to assume the post with the West coast forces which he has vacated. Nikolai Sokoloff, leader of the Cleveland Orchestra for fifteen years, this season heads his own ensemble, the New York Orchesra, Inc. There is also Karl Krueger, formerly of the Seattle ensemble, at the helm of the newly-founded Kansas City Orchestra.

The American public fickle? These figures tend to disprove it, and to establish the axiom that our public is faithful to its musical shepherds, so long as these lead them wisely in beguiling tonal pastures, and the financial management of orchestras is similarly sagacious and dependable.

VARIATIONS

By Leonard Liebling

Coming just after I had been engaged by the Columbia Broadcasting System to give four air annotations of the Sunday concerts of the Philharmonic Orchestra, the attached remarks in the New York Evening Journal (October 20) made me wince, but failed to deter me from going through with my month on the radio. The comments quoted are by Leopold Stokowski, published after the announcement of his fifteen minute concerts with the Philadelphia Orchestra:

"I regard these forthcoming broadcasts as a wonderful opportunity to send out to all who are interested the most beautiful of inspired music of the great masters of the past and present," Stokowski said with enthusiasm in Philadelphia last night. "I believe the general public is deeply interested, not only in the older compositions, but those of our own time—all the good music, in fact, from Bach to the present day. I intend linking each broadcast to the previous one and the next one, so that they will have a certain continuity. I intend to have no garrulous commentators, but will speak very briefly myself when explanations of the compositions are necessary."

* * *

In my first garrulous comment on October 8, I took occasion to say that I do not like Beethoven's Pastorale Symphony, and I explained why. I also hastened to add that the same composition had drawn panegyrics from Berlioz, Wagner, and others of my distinguished fellow appraisers.

Well, you should have read the fan mail I received—I mean that part of it protesting against my opinion of the Pastorale. The letters ranged from hurt veneration and gentle argument, to analytical contradiction and violent personal abuse. I wish I had space to reproduce all those missives in full. Some of the writers appeared to be intimate buddies of Beethoven; others represented themselves as defenders of the faith in the inviolability of all classical compositions. One angry communicator declared, "long after your carcass rots in the grave, the fame of Beethoven will march on, full sail, and soar ever higher, like an eagle, into the skies of eternity." A mixed metaphor, but an undeniable truth nevertheless.

A member of the Beethoven Association sent a message to the effect that its most prominent artists would sign a round robin of protest, to be presented to the officials of the Columbia Broadcasting System. (If true, that would be the sweetest bouquet of my long and disreputable career.)

A few of the terms hurled at me were "vandal," "ass," "German hater," "bore," "impudent defamer," "ignoramus," "nitwit," "cheap wisecracker who seeks notoriety at the expense of a great soul and a celestial genius," "blithering booby," "libeller of greatness," "Gershwin booster and Beethoven knocker, ha-ha," and—most cherished of all—"you would be afraid to face Beethoven with your ugly phiz and look into his noble, heavenly features, and tell him what you told millions of people over the air. Aren't you ashamed of yourself, you cheap, so called critic? You ought to be."

* * *

And these are the words that caused all the rumpus:

"In his Pastorale Symphony, Beethoven subtitled the work, 'More expression of feeling than tone-painting.' . . . . And in one of his sketch books he explains further: 'The Pastorale Symphony is no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country.' . . . In the Pastorale there are, in spite of Beethoven's denials, intended exact imitations of a purling brook, cuckoo call, nightingale, peasants dancing to stamping rhythms, raindrops, and a thunderstorm. . . . I am a tremendous admirer of the towering genius of Beethoven, but I do not like his Pastorale Symphony, and I judge it to be one of his inferior works for orchestra. Nevertheless, there can be no doubt that he felt every note of the Pastorale very deeply. . . . To me, however, its themes are trivial, its harmonies trite, and the descriptive efforts seem almost childish. Perhaps he felt that the simplicity of the pastoral scene as described, requires simple treatment. His intense love of nature is a tradition and he idealized it in the Pastorale Symphony, conceived largely during his walks in the woods about Vienna. . . . The pictorial thunderstorm sounds like movie music to modern ears. The scherzo is the uncouth Beethoven who liked practical jokes and made bad puns at which he laughed uproariously. The finale takes on an atmosphere of banality and inspirational emptiness which make me wonder that he could write this kind of sixth symphony after his vital fifth. . . . And yet, the Pastorale Symphony has its enthusiastic admirers." . . .

Then followed the quoted eulogies of Berlioz and Wagner, and one by Lawrence Gilman: "How lovely the music is at its best! . . . As you listen to this lucid and lovely music, full of sincerity and candor and sweet gravity, you may recall the folk tale of the old man who could always be found at sunrise looking seaward through the shadow of the woods, with his white locks blowing in the wind that rose out of the dawn; and who, being asked why he was not at prayers, replied: 'Every morning, like this, I take off my hat to the beauty of Nature."

* * *

I wonder whether a part of the fury ot my critics was not occasioned by the fact that after I portrayed Beethoven as a failure at program music, I extolled Richard Strauss as its greatest god.

* * *

Beethoven did not admire Weber, and Weber declared Beethoven to be a madman; Mendelssohn hated Wagner, and Wagner belittled Mendelssohn; Brahms disliked Tschaikowsky and Rubinstein, and both returned the compliment (Debussy detested Brahms and had no great love for Beethoven); Brahms could not abide Bruckner; Hanslick grew apoplectic in his rage over Wagner's music; Toscanini has an aversion for most of the output of Tschaikowsky; the late Henry T. Finck and the living Philip Hale can hardly be called enthusiastic over Brahms; also Hugo Wolf was no adorer of the great Johannes; Mozart was underrated by most of his contemporaries; Haydn did not like the compositions of his pupil, the young Beethoven.

The circle of dislike could be carried further, but to what end?

At any rate, the letter writers can now heave their communications at some of the foregoing, and address them to wherever musicians go after they leave our worldly postal regions.

* * *

Meanwhile, Yvette Gilbert, in Paris, talked recently to the Club du Faubourg, and her subject was, Should the Public Be More Intelligent Than the Artist?

* * *

I do value this letter from Alberto Jonás:

. . . I wish to congratulate you, most heartily, on your second "intermission" talk, at last Sunday's Philharmonic Orchestra concert. It was really interesting and instructive, illuminating in short, terse traits Mahler's personality, aims and achievements; and all couched in the splendid vocabulary which is one of the white feathers in your cap. If I cannot give the same praise—whatever it is worth—for your first talk, it is mainly, you guess it, on account of your declaration that you do not like the Pastorale Symphony of Beethoven (by the way there is one by Emil Paur, former conductor of the Boston Symphony orchestra; it was produced in Berlin with some success). Coming from a man who stands so high in the musico-literary profession as you, such a declaration is apt to irritate the host of musicians who love the work in question. It will not shake their faith and love, but it is bound to exert a regrettable influence on the poorly educated musicians—don't you believe that there are quite a few in our blessed country? And then, you are too much of a good sport and a good boxer (don't I know it?) to hit without giving the other fellow the slightest chance to counter. *Voilà*, old man, I cleared my artistic conscience, and I hope that you will not be angry with my criticism, coming from one whom you have known, so to speak, all your life.

* * *

Albert Spalding and Georges Barrère will play Bach's concerto for violin and flute, at one of the Madison Square Garden concerts of the Musicians' Emergency Aid Orchestra.

The news made Henry Hadley recall the story of when he and the late Leo Hauser, in their youthful period, had spent rather an adventurous night at the Lambs Club—before Prohibition.

"We finally went to my studio," relates H. H., "for what is technically termed a 'nightcap.' It was seven o'clock in the morning, one of those lowering summer days, with the clouds ready to burst into rain. On my piano were two violins and Leo, seeing them (he was a good amateur performer) suggested that we play the Bach double concerto. No sooner said than done. We started the composition, and had played only a dozen measures or so, very wobbly as to technic and tone, when there was a flash of lightning, accompanied by a tremendous thunderclap. Leo stopped, solemnly laid his hand on my violin, and said, 'Henry, it's the wrath of God.'"

In the St. Louis Globe Democrat, October 15, the radio section gives this announcement of that day's New York Philharmonic Orchestra broadcast—you will find the catch in the last sentence:

New York Philharmonic Symphony. (C) KMOX. Bruno Walter will conduct and Elsa Alsen and Paul Althouse will be the soloists on an international broadcast. The program will be devoted to the works of Mahler and Wagner. Walter, who is a consistent champion of the genius of Gustav Mahler, will open the broadcast with the rarely programmed first symphony in D major, entitled "Titan." This work runs the gamut of emotions "Dall' Inferno al Paradiso" (from inferno to paradise), as the last movement is aptly termed. The second half of the concert will include excerpts from Wagner's mighty music-drama Götterdämmerung. Miss Alsen, former dramatic soprano star of the German and Chicago Opera companies, and Althouse, Wagnerian tenor of the Metropolitan Opera, will offer the strikingly beautiful duet of the first act between Brünnhilde and Siegfried. Walter will lead the orchestra in the section depicting Siegfried's death and funeral march, and the *breakfast* will end with the soloists interpreting the dramatic Immolation Scene.

* * *

From a recent New York Sun musical note: "Sidney Rayner, an American who has been singing at the Opéra Comique in Paris, was introduced. Mr. Rayner was cordially received. He sank with a pleasing quality of voice."

* * *

"Of course the jazz writers," is E. R.'s opinion, "if they ever found a political party, will wear 'blue' shirts."

* * *

And sometimes it looks as if the serious symphonic writers of America, will have neither a political party nor any shirts at all.

* * *

In the New York Times, one day last week, you could read an advertisement for "a private tutor to teach French, German, Latin, Greek and music (piano and general musical knowledge.)" The salary offered, was ten dollars per week.

* * *

Roger Sessions, American composer, gave a lecture this week (at the New School for Social Research) entitled The Roots of Contemporary Music. Their sustenance is sadly lacking in some of the growths of today.

* * *

Much of the crooning, torch-singing, and jazzing on the radio was atoned for last Sunday evening, when there came the broadcast from aboard the Graf Zeppelin (flying from Brazil to Chicago) and immediately after, the dramatic speech of President Roosevelt, from the White House.

* * *

Arnold Schönberg is on his way to America, and now Hitler can do his own modernistic composing.

* * *

Members of the Passion Players of Oberammergau, in military formation, and clad in Nazi uniforms, gave the Hitler salute to government officials who visited the village to superintend the choosing of the 1934 cast of the Passion production. Oberammergau (including Judas, John, and Mary Magdalene) went heavily Nazi in the latest election. . . . The New York World Telegram (October 18) reports: "It has been decided officially that it will not be necessary to alter the Jewish rôles in the Passion play to suit the Nazi Aryan policy."

* * *

In Germany, the name of Bach's Goldberg Variations should be changed to Schmidt Variations.

* * *

From the New York Times of October 22—and probably contributed by William Chase:

Verily the way of the contemporary composer is hard. At a concert by young American composers given last week, the clarinetist in the small orchestra calmly played throughout an entire piece a part written for the clarinet in A upon a B flat instrument, thereby adding something rich and strange to the general effect. The composer was quite discouraged.

* * *

It is V. B.'s opinion that, "the way many modernistic composers use the percussive battery, in reality constitutes assault and battery."

* * *

Walter Damrosch asks the public to sing at his Madison Square Garden concert on November 18. Durn it! Is community singing to rear its horrible tones again?

* * *

I am doing my full share of cooperation with NRA by liking only 4/9 of Beethoven's Symphonies.

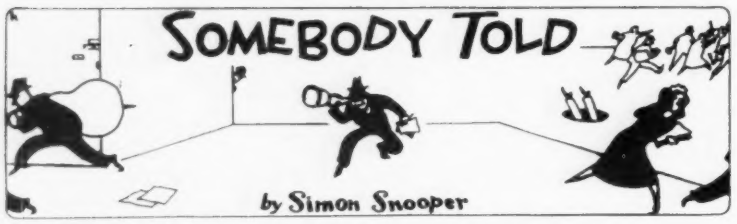
* * *

Simon Snooper, the poet, should sue Robert A. Simon, the music reviewer of The New Yorker, who says in that publication:

The concerto by Conus
Does not rate a bonus.

* * *

That's putting an onus on Conus.



A friend of Rudolph Ganz told me that a short time ago while he was in a mid-Western town a lady there entertained him with an Ice Cream Social. During the baccalaureate orgy his hostess approached him and said, "Come on down cellar, Rudy, I have a surprise for you." Nothing daunted, Rudy followed her to the bowels of the earth. "This is the surprise," gleefully exclaimed the damsel displaying a well-filled fish bowl. "See that big naughty fishie in the middle? I've named him Rudy for you; he's so cute."

* * *

Blanche Skeath, our traveling G. Schirmer, Inc., received a letter the other day asking for suggestions for music to be used at a wedding. "Anything will do, but don't send any songs like Rose in the Bud, for the bride is a widow."

* * *

Snugly ensconced behind the *petit-point* fire screen in Claude Gonvierre's sybaritic Park Avenue apartment at a party he gave for Julia Peters after her Town Hall recital, I heard the rose-clad diva tell an attractive boy friend how clever she is in the kitchen. She was so emphatic, I believed her—sceptic though I am.

A short distance away Claude was explaining to a be-diamonded dowager that music is really art, even though all music is not artistic. Can you tie that, my dears?

Eva Gauthier was there talking about Schönberg, millionaires, programs, dogs, cats, houses and horses to George Colledge. Marion Kerby, Mr. and Mrs. Jimmie Price, Walter Mills, Blanche Skeath, the Bauer girls and Horace Johnson made a bulky group at one end of the room. Sure of some scandal in the making, I slid under a Victorian ottoman the better to see, and discovered Jessica Dragonnette in the centre, demure and elfin with an orchid at throat. Whenever anyone said something silly, which was all the time (considering the hour and the invigorating elixirs that had been circulated), Jessica smiled quietly and rather sadly. Her sister, Mrs. Loftus, was her only entourage.

When the supper was served Rascal, Claude's wire-haired puppy, and I ran to the kitchen and ate quite chummily out of the same dish.

* * *

Here's an epistle dated "Sunday nite" and signed "An Usher" that takes me to task in no uncertain terms. Says it, "Ah, my friend, many people will think you are a little off color, writing so rudely about F. Perkins' manner of dress, but if it's the same suit he wore last year, then you are to be medalled." Excuse the meddling, I won't, but I assure you, Mr. Usher, that Perk's suit is not so old that it's off-color.

* * *

At a recent concert the artist sang Schubert's Serenade as an encore in German. A titanic female near me whispered to her neighbor, "My dear, that song is so familiar. What is it?" When told, she exclaimed indignantly, "But what's the idea of singing it in some foreign language? No one will recognize it."

* * *

They tell me Florence Foster Jenkins has two New York apartments now to house all her treasures. Listen, Florence, you may not know it, but I'm a treasure. Won't you please house me?

* * *

The following epistle from that heathen Elliott Schenck tells an appropriate story in subtle Teuton:

"Dear Brother Snooper:

"It was with great delight that I read in today's Courier your article calling down the guy who dared to address you as Simon Snoops. He deserves all that is coming to him. I can readily understand your not objecting to epithets such as fool, jackass, scandal monger, or worse, but to have your distinguished cognomen reduced from Snooper to Snoops takes away all dignity, poetry and beauty from your calling.

"This takes me back to a story Emil Fischer told me in the good old days when I was begging my career as conductor with Walter Damrosch's Opera Company.

"The story tells of two Germans who, wishing to become acquainted, clicked their heels together, removed their hats and with a low bow announced their names. 'Ich heisse Schmitt,' said the first; to which the other answered 'Ich heisse Schäffer,' 'Ach,' retorted the first, 'schon comparatif!' Fisher thought this a good story, and I think it apropos."

* * *

Look here, Olin Downes, the very idea. I'm surprised at you. Don't you know Siegfried from Götterdämmerung? You said in your paper (the New York Times of October 16) about Alsen and Althouse: "The duet from the last act of Siegfried, indeed, was sung with unusual *élan*. It lay in the best registers of Miss Alsen's voice, and that voice is better suited, as it happens, to the range of the Siegfried music than to that of the Götterdämmerung finale, which ended the concert."

Even poor old Simon Snooper can tell you, Olin, that the vocal pair sang the duet from the first act of Götterdämmerung, and not the one from the last act of Siegfried. Of course the headline writer thought that you were one of those infallible eggs that never break, and so, to help matters, he boldly typed: "Elsa Alsen and Paul Althouse heard in 'Siegfried' Duet." *Grosser Gott*, what a mess.

* * *

I'm just a lazy good-for-nothing, and I welcome every chance to escape work. So here's an outside contribution that didn't cost me a scent:

New York, October 17.

Hey, Snooper!

You think you're a poet, do you? I read your verses coupla weeks ago. Well, pipe mine:

Concert "Pops"
Are seldom flops.

The modern Muse
Gives me the blues—
I list to Brahms
And have no qualms.

Where's old Stravinsky?
He seems out-and-insky.

To escape hearing Mahler
I'd give a whole *Thaler*. (German.)

Emperor Jones
He roll de bones. (Ethiopian.)

How the critics do *ad. libit.* (Latin.)
On the art of Lawrence Tibbett.

Arnold Schönberg is no *gay*—
Berlin bans him, *oi, yoi, yoi.* (Nazi.)

With these bleatings
Many greetings,
Yours,
WOTAN O'REILLY.

* * *

Overheard at a recent Hippodrome performance:

"Why does this company go under the name of the Chicago Opera?"

"Because Salmaggi made his reputation there."

* * *

What is there about O'Neill's play, Ah, Wilderness, to attract musicians? One night, at the Guild Theatre, I saw Olga Samaroff, Vera Brodsky, Mr. and Mrs. Ernest Hutcheson, Oscar Wagner, and Bruno Walter. Of course, the play is all about love. Hee-hee!

* * *

Godowsky, dog-eared after his canine adventure in Chicago, was at the Philharmonic concert the Sunday before last. The Buddha of the piano looks as bland as Confucius or whomever they make Chinese statues about to worship.

"Come, come, my man. Ein Heldenleben isn't Mendelssohn's Spring Song."

From Our Readers

A Slip in the Program

New York, October 21, 1933.

To the Musical Courier:

Referring to the latest edition of the Musical Courier—and to the criticism of La Favorita, Saturday, October 14, at the Hippodrome—I respectfully beg to point out that the part of Fernando as played by myself, despite the fact that the program showed the name of Giuseppe Barsotti as scheduled for that rôle.

Mr. Barsotti sang the première, but for the second performance, the management engaged me for the rôle, which I sang, and with the success that your Musical Courier narrates.

I want you to understand that I point out this regretful mistake purely and simply for the reason that I have been robbed of your fine paper's eulogistic appraisement (because of the misleading printed program of the evening), the credit of which went to another singer.

And may I be pardoned for seizing this irresistible if unpropitious opportunity, to tell you how much I like those exceptionally enlightening and exceedingly entertaining broadcast Lobby Talks, which we have been privileged to hear on Sundays from your editor-in-chief, in connection with the New York Philharmonic concerts?

Yours very sincerely,
LAWRENCE POWER.

Here's Gratitude

Brooklyn, N. Y.

To the Musical Courier:

As a constant reader of your periodical, may I ask you a favor? I am a singer and a great lover of music in general. Kindly list the various musical organizations and clubs which I could join for the purpose of coming in contact with people who subscribe to the same art.

Thank you.

A MUSIC LOVER.

These are the names of several clubs: *The Matinee Musicale Club, Rosalie Heller Klein, president, 596 Riverside Drive, New York, N. Y.; Madrigal Society, 113 West Fifty-seventh Street, New York, N. Y.; Dessoff Choirs, Mrs. Eugene Molyneaux, secretary, 1116 Andrews Avenue, Bronx, N. Y.; Verdi Club, Florence Foster Jenkins, president, Hotel Seymour, 50 West Forty-fifth Street, New York, N. Y.; Five Arts Club, Mme. Stefanie Gloeckner, president, 314 West Seventy-fifth Street, New York, N. Y.* EDITOR'S NOTE.

The Messiah Matter

University of Southern California,
Los Angeles, Cal., October 5, 1933.

To the Musical Courier:

It was fine of you to comment so generously upon my project, the complete performance of The Messiah. I am sure you feel as I do that you would not care to sit through very many presentations of this work without cuts, yet it will be interesting to hear many numbers which are usually omitted, most of them of genuine interest. It may also be somewhat of a novelty to give a rendition of The Messiah with a small chorus comprised entirely of voices of solo calibre, carefully selected and each singer well prepared with the music.

So far I have found no data concerning like performances in America although in the past I have heard various "rumors."

Yours sincerely,
ALEXANDER STEWART.

OBITUARY

Orville Harrold

DARIEN, CONN.—Orville Harrold, operatic tenor, died at his home here on October 23, of a cerebral hemorrhage. With Mr. Harrold, who was fifty-five years old, at the time of his death were his wife, the former Blanche Malli, and two old friends, Mario Chamlee, tenor, and the latter's wife, known in the musical world as Ruth Miller, soprano, both former members of the Metropolitan Opera Company, as was Mr. Harrold.

Born in Muncie, Ind., in 1878, Harrold had a colorful career, during which he was successively a farm worker, factory shipping clerk and a church and vaudeville singer, before attaining operatic renown. He first studied singing in Lyons, Kans., while attending school there at the age of fourteen, when he won a state vocal contest. He returned to Muncie at the age of twenty, and sang in a church choir. Through the advice of Alexander Ernestinoff, an Indianapolis music teacher, and the financial aid of a friend, James Quick, he was enabled to make a concert tour of Indiana, in order to raise funds to go to New York. There he was given a small part in a Shubert production, The Social Whirl, and then sang for a few years in vaudeville.

In 1909 the late Oscar Hammerstein heard him and gave him a job in the chorus at the Manhattan Opera House. After study with the late Oscar Saenger, he made his début with much success at the Manhattan in Pagliacci, and also appeared with Tetrazzini in Rigoletto. Following Hammerstein's withdrawal from New York opera production, Harrold went to Paris for further study, and made a phenomenal success as Arnoldo in William Tell in that impresario's London season. Although he had a seven years' contract with Hammerstein, the project ended after a year and Harrold returned to America and sang in vaudeville and light opera productions of Milton and Sargent Aborn. An engagement at Ravinia in 1919 led to a contract at the Metropolitan, where he sang leading rôles from 1919 to 1922, appearing with Maria Jeritza in the American première of Korngold's Die Tote Stadt among other important assignments. With his daughter, Patti Harrold, he later sang in vaudeville and also appeared in operetta.

Mr. Harrold was married three times, his first wife being Effie Kiger and his second, Lydia Locke, an operatic soprano. In addition to his wife and daughter, he is survived by a son, Paul Harrold. R.

Dr. John Lewis Browne

CHICAGO.—Dr. John Lewis Browne, organist, composer and director of music in the Chicago public schools, died of a heart attack at his home here on October 23. Dr. Browne was born in London, May 18, 1866, the son of William Browne, an English organist. He was brought to this country at the age of six, and studied both here and abroad, winning his doctorate in music at New York University in 1902. From 1889 to 1892 Dr. Browne was organist of the Holy Name Cathedral in this city, and from the latter year until 1898 he gave recitals in San Francisco. He took up residence in Atlanta, Ga., from 1899 to 1907, where he conducted the symphony orchestra and led the Atlanta Festival for three years.

Dr. Browne had given recitals in many cities of the country, including over 500 appearances in Pittsburgh alone, and had also played as soloist at the St. Louis and Jamestown world's fairs and as soloist at the Academy of St. Cecilia in Rome.. He conducted symphony concerts in the Medinah Temple in this city, where he designed the Temple organ; was an ex-member of the faculty at Notre Dame University; organist and choirmaster of St. Patrick's Church in this city, and the head of the theory department of the Fine Arts Conservatory as well as director of music in the city schools. He served as dean of the Illinois chapter, American Guild of Organists, from 1916-1919, and was awarded a Bispham Memorial medal in 1925, as the composer of an opera, La Corsicana, given at the Chicago Playhouse in 1923. His compositions also included a number of masses, motets, part-songs, works for orchestra, piano music and songs. K.

Daniel Crough

SCHENECTADY, N. Y.—Daniel Crough, organist and choirmaster at the Church of St. John the Evangelist, died in the Ellis Hospital here on October 19, aged fifty years.

Mr. Crough, who was considered an authority on Gregorian music, was a native of Troy and a graduate of the Troy Conservatory of Music. He was church organist in West Albany and Cohoes, N. Y., before coming here about seventeen years ago. He made his home in this city with his sisters, the Misses Mary and Josephine Crough, who with another sister, Mrs. Philip M. Purcell, of Troy, N. Y., survive him. N.

Mrs. Dean Mason

LOS ANGELES.—Local musical ranks suffered a severe loss with the recent demise of Mrs. Dean Mason, descendant of one of the oldest pioneer families and an active and generous supporter of all the arts, especially of music. Mrs. Mason was for several years president of the Los Angeles Symphony Orchestra, the organization which blazed the trail for the Philharmonic Orchestra and disbanded two years after the latter had been established by W. A. Clark, Jr. B. D. U.

Maria Lehmann

VIENNA.—Maria Lehmann, mother of Lotte Lehmann, died here on October 20. She was eighty years old. Her daughter, who is to make her début with the Metropolitan Opera Company this winter, was scheduled to sing in the Viennese première of Strauss' opera Arabella on the night following her mother's death. S.

American College Professor Gives Demonstrations of Novel Keyboard

Dr. Wilmar Robert Schmidt Discusses the Janko Claviature

Concert-goers with long memories no doubt remember the interest created in the eighties by the Janko piano keyboard with several banks of keys, designed to expand the limits of technic. An American college professor was recently called upon to demonstrate the unique possibilities of the Janko keyboard before audiences in the chief German music centres. This was Dr. Wilmar Robert Schmidt, professor of music at Mary Baldwin College, Staunton, Va., long active as an exponent of the instrument, which he studied under the personal direction of the inventor, Paul von Janko.

Prof. Schmidt told a representative of the Musical Courier recently of his experiences while touring in Germany and Austria in the last six years. He had just returned from one of these journeys, which form but one part of his career as a teacher, organist, pianist and conductor, during the past twenty-six years.

PLAYED FOR FOREIGN COMPOSERS' LEAGUE

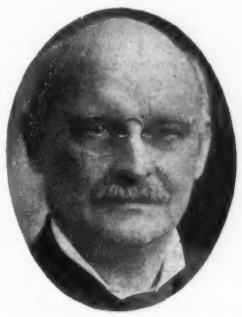
"Last summer the German-Austrian League of Authors and Composers met in Vienna during the period of the so-called Festival Weeks in May and June," he said. "I was invited to give an informal recital and lecture before the League and the Janko Society, an influential organization of exponents of the keyboard (founded in 1905), after which I received a diploma of honorable membership in the league and the society.

"This was not the end of the musical festivities which took place at the time, for I was also privileged to take part in the concert of manuscript works chosen by the league. At that concert, I performed my piano concerto, in the form of a symphonic poem, Der Feehenweier, written for the Janko claviature and orchestra. The latter was conducted by the general music director, Herr Malata, with the Vienna Symphony Orchestra providing the accompaniment. A third appearance was a recital engagement in the Beethoven Saal, of the former Hofburg. You may imagine how one might feel playing in a hall where Beethoven had once conducted his compositions.

"Dr. Herbst, director of the Author's League, was so kind as to present me with a laurel wreath, which, naturally, completely embarrassed me, for on it was an inscription which read as follows: 'To our honored artist and assistant, with all love and respect, from the Janko Society in remembrance of the concerts on June 11, 14 and 21, 1932, in Vienna.'

MADE APPEARANCES IN GERMANY

"Later I appeared in Germany, at Munich, Karlsruhe and Stuttgart, and I gratefully

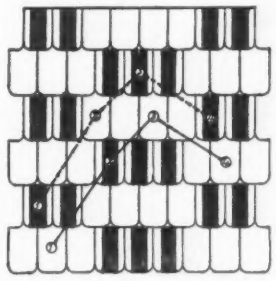


DR. WILMAR ROBERT SCHMIDT

acknowledge the kind reception which the audiences there gave me. But imagine my surprise—for I had not expected such a reception committee—to find seven manufacturers waiting for me to try their new pianos in Stuttgart, as these instruments had been built especially for concerts with the Janko keyboard, and I was urged to make my selection. It took two days to accomplish this, since each was so excellent.

"Among the new acquaintances that I made during this tour were Dr. Walter Rehberg director of the Stuttgart Hochschule für Musik, and Dr. Pfeifer, head of one of the oldest piano manufacturing firms in Germany, who has made a serviceable Janko keyboard to fit any piano. I was invited by Friedrich Doerner and other piano manufacturers in Stuttgart to give a series of eighteen concerts in Southern Germany, opening in May, 1933. I might say, parenthetically, that this was only one of the delightful European visits I have had in recent years.

"So, you see, the Janko keyboard, which was invented in the eighties and then sponsored by such eminent virtuosi as Liszt, Rubinstein and others, and praised by the critic Hanslick, although it has not been so much publicized in recent years, is still a potent medium for extending the limits of



THE JANKO KEYBOARD,

a diagram showing how combinations of keys may be sounded with the hand in one position.

piano technic. Investigation proves that it stands on a solid scientific basis, and presents definite advantages over the regulation claviature: among other boons, it gives a natural and perfectly easy position for the hand; there is the greatly reduced stretch required; and there is a gain in powers of endurance and repose for the pianist. I am proud to be numbered among the disciples of Paul von Janko, with whom I was privileged to study personally. He died in Constantinople in 1919 while serving his country, Hungary, as Ambassador. But I shall always cherish his memory."

LONG ACTIVE AS EDUCATOR

Born in Erfurt, Thuringia, a region sacred to the musical work of Bach, Handel, Wagner and Luther, as well as the poets of the German race, Goethe and Schiller, Prof. Schmidt at an early age determined on a musical career. He studied with Reinecke, Jadassohn, Carl Wendling and others at the Royal Leipsic Conservatory, also in the University under Dr. Taul, Dr. Ketzmar and Dr. Wund, later going to Vienna, where he was for a time associated with Brahms and studied the Janko keyboard with its inventor. He became one of the foremost exponents of the latter instrument, in which capacity he made many concert appearances. His career as a concert pianist was begun in Leipsic, and he appeared also in Berlin, Vienna and Pesth, before coming to America for a concert tour.

Establishing himself in the United States, Prof. Schmidt has been for twenty-six years professor of music at Mary Baldwin College, Staunton, Va. During this time he has given considerable time to concert activities. In addition to conducting choral and other groups in the Virginia city, he has offered piano and organ recitals at the institution and also at many colleges in the North, including Mount Holyoke, Smith College, the New England Conservatory of Music and at the Smithsonian Institute in Washington, D. C. In 1915 he conducted a stage performance of Gluck's Orpheus. During his long residence in the South, Prof. Schmidt has also taught at Hollins Institute (now Hollins College), Hollins, Va., and in the summer session of the University of Virginia, where he has given recitals. A number of his pupils have taken prominent places in the musical life of the country.

In the delightful college town of Staunton, with its atmosphere of the ante-bellum South, its high-columned verandahs and tree-bordered streets, a potent force for musical advancement is active in the person of Prof. Schmidt. A true educator, he has trained a large group of young musicians who have gone out to take up their lives in many communities.

R. M. K.

Mondsee Group Entertained in New York

Mrs. Satis N. Coleman and her sister Miss Nothera Barton entertained guests at their New York home on October 21, when films of the activities of the Austro-American International Conservatory and the Institute of World Affairs were shown by William H. Stephenson. Among those attending were officials and faculty members of the two schools, which are located at Mondsee, Austria. The display included three films, Mondsee 1932, Mondsee 1933, and a special film of Josef Lhevinne on a vacation in Michigan. In the reception line were Mrs. Coleman, Miss Barton and Mrs. Katherine B. Peeples. The apartment was decorated with pictures and posters of the Austrian Alps and there was also a likeness of Chancellor Dollfuss.

Musicales

La Forge-Berúmen Artists in Stamford, Conn.

STAMFORD, CONN.—A concert of interest and artistic worth was heard at the Stamford Women's Club on October 4. The program consisted of songs and piano soli by Emma Otero, coloratura suprano, Manlio Ovidio, baritone, and Jerry Mirate, pianist-accompanist. The young artists appeared in costume and were enthusiastically welcomed by a large audience. Miss Otero's singing was marked by vocal beauty and expressive shading. Her contributions included an aria, a group by Rossini, and popular Spanish numbers. Mr. Ovidio has a voice of striking quality which he employed with musicianship in three groups of numbers. Mr. Mirate proved an able accompanist as well as a skillful piano soloist. P.

* * *

Stojowski Plays at Roerich Museum

At the Roerich Museum on October 23, at the conclusion of an illustrated lecture by Julia Schelling entitled Chopin at Majorca, Sigismond Stojowski played several Chopin works, some of which the composer wrote during his stay at that place. His selections included admirable performances of the polonaise in C minor, op. 40, No. 2, several of the set of preludes, op. 28, and the ballade in A flat. In response to his hearty reception, Mr. Stojowski played a mazurka from Chopin's op. 41. H.

Nordoff Makes European Début

Paul Nordoff, composer and pianist, made his European début as soloist in his own concerto for piano with string orchestra with the Groningen Orchestra in Groningen, Holland, on September 20. Mr. Nordoff is spending a year in Europe as the winner of a Guggenheim Fellowship for study abroad. Not yet twenty-four years old, he has established himself among the young modern composers of the day. He is also known as a pianist, and during the past season he has collaborated on a book, Minute Stories of the Opera, recently published. In the past two years he has lectured on modern music.

Mr. Nordoff, an American, has received his entire music education in this country. Born in Philadelphia, he received his early musical training at the Philadelphia Conservatory of Music under Dr. Hendrik Ezerman. In 1928 he was awarded a fellowship at the Juilliard Graduate School, studying composition with Rubin Goldmark and piano under the direction of Olga Samaroff. Last spring, at the same time that Mr. Nordoff was awarded a Guggenheim Fellowship, he was also awarded by Columbia University, the J. H. Bearns prize of $900.

Mr. Nordoff's compositions have been performed in America by the League of Composers and by the Juilliard Graduate School String Orchestra. Last season several of his works were presented by the school in the concert of original chamber music compositions, including the concerto which he played in Groningen.

New York Orchestra Programs Include Novelties

Nikolai Sokoloff, conductor of the New York Orchestra, has announced the programs for the five subscription concerts which his organization will present in Carnegie Hall, New York, this season. In addition to standard works there are a number of novelties and restorations. Among these is the first American performance of Vaughan Williams' new concerto for piano and orchestra, which will enlist Harriet Cohen as assisting artist. The English pianist recently was soloist at the London premiere of this work under Sir Henry Wood. Alexander Steinert's Legenda Symphonica is to have its first New York hearing under Sokoloff, as will the work of another American composer, Roy Harris, represented by an overture. The Bach Chaconne, in a new orchestration by A. Walter Kramer, and a Russian piece, Kozatchek by Mikeshina, are included among the novelties to be presented. The prize-winning suite, Station WGXBZ, by Philip James is to have its first hearing in a New York concert hall when the orchestra performs it during the course of the series.

A feature of the second concert is to be the singing of Debussy's Blessed Damozel by the Glee Club of the Junior League under Marshall Bartholomew's direction. Three symphonies are scheduled for performance—symphony in B flat by Chausson, Summer Day on a Mountain by d'Indy and Israel by Bloch. The concerts take place on November 28, December 12, January 16, February 13 and March 13.

Austro-American Conservatory Officials Return from Europe

Katherine B. Peeples and William H. Stephenson of the Austro-American International Conservatory and the Mondsee Institute of World Affairs recenty returned from Mondsee, Austria, on the SS. Albert Ballin at the conclusion of the summer session of 1933.

Returning in January
for three months' tour

JACQUELINE

SALOMONS

Recently guest artist in Biarritz under Rhene Baton, Conductor—Paris Pasdeloup Orchestra

"In the performance of the Bach E major Concerto Miss Jacqueline Salomons met with splendid success. The young virtuoso has unquestionable authority, offset by a disarming charm. Her playing combines the powerful and delicate. Her tone is beautiful and sensitive."—La Presse du Sud Ouest

"Jacqueline Salomons interpreted the Bach E major brilliantly, showing complete mastery of a work which requires both technical facility and emotional understanding."

—La Gazette de Biarritz

Management

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George Engles, Managing Director

Klemperer Makes Debut with Los Angeles Philharmonic

(Continued from page 5)

agement, recitals have practically come to a standstill. Marguerite Bitter, pianist, Mary Teitsworth, soprano, Leslie Brigham, basso, were heard in a successful joint recital on the Glendower Hollywood Concert Course. Raymond McFeeters as accompanist shared honors fully.

Grace Moore and Richard Bonelli were fêted again in the Leoncavallo score, Tibbett repeating his vocal and thespian feat as Brutus Jones, the emperor. In the "heat of action," Tibbett suffered a painful accident, gouging his leg with one of the sharp-pointed cowboy spurs during the frantic climax of the Gruenberg music-drama. He carried on, however, but had to undergo an anti-tetanus injection to avoid complications. In fact, he is his active self, and left the following evening, northbound for a strenuous Canadian concert tour, following which he will head the Emperor Jones cast during the San Francisco presentations the middle of next month.

BONELLI WEDDING LINKS MUSICAL FAMILIES

Richard Bonelli, having hardly completed one engagement, entered another which assures him not only a singular feature rôle, but likewise absolute choice of his leading woman, when he married Mona Chapman Wood, daughter of Mrs. Charles Modini-Wood. The wedding was a quiet one, devoid of all publicity, at the Romantic Mission Inn of Riverside, about fifty miles from here. Mrs. Bonelli comes of a family steeped in operatic traditions. Her father, the late Charles Modini, came here half a century ago, in search of health, following a successful opera career. Mrs. Modini-Wood, before her marriage too was prominent in lyric drama. The late Charles Modini-Wood, at one time, was associated with Impresario Behymer. The Modini-Woods rank among the most generous patrons of music in the community and Mr. Bonelli has been their house-guest on several occasions when summering here. Miss Wood was formerly the wife of George Webster Pearson of Kansas City.

I SEE THAT

The Hall Johnson Negro Choir will give two performances in Youngstown, O., on November 1 and 2. From Youngstown the artists go to Battle Creek, Mich., where they sing on November 5.

* * *

Frank Mannheimer, pianist, has been engaged to appear in joint recital at Susquehanna University, Selinsgrove, Pa., on March 6. Mr. Mannheimer will return after January 1, following a tour in England during the first part of the season.

* * *

Mathilde McKinney, pianist, played on September 29 at Miss Fine's School, Princeton, N. J.; on October 29, she gives a recital at The Barbizon, New York; on November 14 she will share a program with Hubert Niebelung, tenor, at the Studio Club, New York, and later a similar recital at the National Music Society, New York.

* * *

The Yascha Fishberg Ensemble has been reëngaged to broadcast an hour's program over WEVD on November 5. Mr. Fishberg has removed his studio to Riverside Drive, New York City.

* * *

William O'Toole, exponent of creative piano study, began a course for teachers at his New York studio on October 23.

* * *

Pescha Kalisman, twelve-year-old pupil of William O'Toole, played the Moonlight Sonata of Beethoven over Station WINS on October 18, in a program called Concert Stars of Tomorrow. Xenia Bank, another O'Toole student, was recently heard in the same series.

* * *

Frances Hall and Rudolph Gruen will give a two-piano recital at Town Hall, New York, in February.

* * *

Spring engagements for Jeannette Vreeland include a recital in Englewood, N. J., April 10, and an appearance in the Dvorak Stabat Mater with the Sunbury, Pa., Mendelssohn Club two days later.

* * *

Grete Stueckgold, soprano of the Metropolitan Opera Company, is to give a recital at Town Hall, New York, on November 19. On December 3 she will be soloist with the Baltimore (Md.) Symphony Orchestra. December 14 and 15 she is booked to sing with the Chicago Symphony Orchestra, her début with that organization.

On October 22 Mme. Stueckgold made her local recital début in Montreal, Can., under the auspices of the Société Canadienne d'Operette. Other recitals for the artist this month include Mt. Kisco, N. Y., and Cincinnati, O. She will appear in Wheeling, W. Va., on December 4.

* * *

Lily Pons, returned from Europe, is now on a concert tour which includes appearances in the following cities: Detroit, Mich.; Minneapolis, Minn.; Winnipeg, Can.; Seattle, Wash.; Oakland, San Francisco, and Los Angeles, Cal.; Kansas City, Mo.; Louisville, Ky.; Toledo, O.; Boston and Washington, D. C. In San Francisco and Los Angeles Mme. Pons will also appear in opera.

* * *

Charles L. Wagner announces that Teresina, Spanish dancer, will arrive in New York on November 8 and makes her début at Town Hall on November 12. Ruth Slenczynski, child pianist, who landed on October 19, is to be heard at Town Hall on November 13.

* * *

On October 17 Rhea Massicotte, soprano, and Charles King, pianist, were heard in a program at All Saints' Parish House, Meriden, Conn., when they were assisted by Paul Rosenblum, violinist.

* * *

Olive Bond sang Rosina (Barber of Seville) five times in Milan, Italy, interpolating Proch's Variations in the Lesson Scene.

* * *

Irene Dunne, vocal pupil of Amy Ellerman, was heard in a scene from Anne Vickers, moving picture, over Station WEAF on October 17. She also sang a waltz-song, and an air from a forthcoming production.

Christine Burnham will be heard by the Associated Music Teachers League, in a recital of her own compositions, at Steinway Hall, New York, on November 8. Her Russian Peasant Lullaby, for women's voices, has been accepted for publication.

* * *

Already booked for seven engagements during the first half of February, Guiomar Novaes will play in Louisville, Ky., on February 1 at the Memorial Auditorium, under the auspices of the local Community Concerts Association.

Mme. Novaes is to perform the Mozart concerto in D minor with the Chicago Symphony Orchestra, under Frederick Stock, on December 28 and 29. This is a reëngagement from last season, when the Brazilian pianist was soloist with the orchestra in the Chopin F minor concerto.

* * *

Rudolph Gruen has awarded his piano scholarships to Ida Glass and Leah Shaw.

* * *

The Community Concerts Course in York, Pa., has engaged the Barrère-Salzedo-Britt combination for this season. The flutist, harpist and cellist will be heard on March 13.

* * *

Toscha Seidel, violinist, is booked for Scranton, Pa., December 6, on the local Community Concerts Course.

* * *

The Wednesday Afternoon Musical Club of Bridgeport, Conn., will present Marcel Hubert, French cellist, in recital on March 21.

* * *

Anthony Pesci proposes to give the operas of Sullivan and Herbert at movie prices, the organization to be known as the Pesci Opera Company. An opportunity is given to chorus singers and principals, to join his forces by attending trials held at his studio in Carnegie Hall, Saturdays between 3 and 5 p. m.

* * *

The Moderns are appearing on Wednesday mornings over WEAF. This trio of young artists consists of Mercedes Bennett, pianist; Dorothy Minty, violinist, and Olga Zundel, cellist.

* * *

Madeleine Keltie sang over Station WMCA on October 20, in addition to performances of Madam Butterfly and Tosca with the Chicago Grand Opera Company this past week.

* * *

Kryl's Symphonic Band has offered Anna Fitzu, soprano, a reëngagement for next season.

* * *

Paul Althouse, an alumnus of Bucknell University, Lewisburg, Pa., will appear on the artists course there on December 12. The following day he is to sing at Bucknell Junior College, Wilkes-Barre, Pa.

* * *

Richard Crooks will sing again this season at the Bagby Musical Mornings in the Hotel Waldorf-Astoria, New York, on December 4.

* * *

The list of engagements that the Brosa String Quartet of London will fulfill this season on their annual American tour now includes a reëngagement for a New York recital under the auspices of the People's Symphony Concerts, at Washington Irving High School on December 8.

* * *

Noah Bielski, child violinist, who gave a New York recital at Carnegie Hall last season, is studying with Efrem Zimbalist.

* * *

The Longy School of Music, Cambridge, Mass., announces that Anita Shure, violinist, has been appointed to the faculty. A native of Argentina, Miss Shure studied in Germany with Carl Flesch and has since been teaching in Berlin.

* * *

Jeanne Laval sings over Station WMCA on Tuesday evening.

* * *

Frances Sebel sang during Mana-Zucca's Weekly Soirée over Station WMCA on October 16.

Miss Sebel was the soloist before the Louisiana Society of New York at the Waldorf-Astoria on October 20.

* * *

The Ladies' Musical Society, formed to aid needy musicians, gave a series of concerts and operas in the Clubhouse, New York, last year and resumed activities on October 21.

* * *

Goeta Ljungberg has been engaged by the Fairlawn Hospital Aid Society, of Worcester, Mass., for a benefit performance on November 21.

* * *

On November 21 Karl Krueger will conduct the performance in Chicago by the New York Music Guild of Rimsky-Korsakoff's Mozart e Salieri and Gluck's Der betrogene Kadi.

* * *

The San Carlo Opera Company will give a series of performances at the County Center, White Plains, N. Y., beginning December 2. The first work is to be Gounod's Faust.

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Artur Schnabel Discusses His Beethoven Recordings

Exponent of Classic Sonatas and Concerti Gives Views on the Phonograph Art—Beethoven Piano Works to Receive Comprehensive Disc Publication—Editions of Violin Sonatas and Trios Planned by H. M. V. with Assistance of Hubermann and Piatigorsky

By RICHARD GILBERT

Artur Schnabel is an incorrigible idealist. He makes no compromises with his listeners in the choice of the music he most desires to play. What Schnabel chooses to recreate, however, his many followers regard as richly ambrosial, offerings of extreme palatability. The art of this Beethoven specialist is familiar to European concert audiences. But, although he has made two brief visits to this country, until the recent publication of his recordings of Beethoven sonatas and concerti, Schnabel's interpretations were *terra incognita* for the rank and file of domestic concertgoers. Manifestly, these metaphonic editions have aroused great interest in the pianist's current tour of America, his first since 1925. Subscribers to the His Master's Voice Beethoven Society albums and many other discophiles are anxious to make a flesh and blood acquaintance with the man whose musical erudition has brought them so much pleasure through the medium of whirling phonograph discs.

Schnabel's idealism is apparent in the fact that, until barely a year ago, he would not entertain the idea of subjecting his pianism to the eccentricities of a not always propitious cutting stylus. At that time the Carinthian pianist, in his fiftieth year, made his first recording. Paderewski, Gabrilowitsch and Hambourg, other eminent products of the Leschetizky school from which Schnabel's art is derived, had not waited for the microphone. They made their phonograph débuts in the days of acoustic engravure when few vibrations below the 256 of middle C registered any impression in the beeswax, not to mention the complete absence of overtones above 2,500 cycles. Schnabel's reticence at that time is our profit now as his 1932-33 Beethoven recordings eloquently attest.

This disc reviewer was accorded the privilege of visiting Artur Schnabel several days before his appearance with the New York Philharmonic-Symphony Orchestra, playing Beethoven's fourth piano concerto. His interpretation of this classic figures conspicuously on Victor's November list (Musical Masterpiece Set No. 156).

A Strong Personality

With cordiality of manner, the pianist received his visitor in his hotel apartment and proceeded to divulge some of his ideas and plans regarding the reproduction of his playing and the phonograph in general. His physical appearance reflects certain characteristics evident in his playing: solidity and power, wiriness and warmth. The strength of his shoulders, arms and hands is quickly noted and accounts, palpably, for the vigorous elasticity and tonic virility of his playing. Keen eyes, set deeply under converging brows and a wide, formidable forehead, express subtle penetration, keen curiosity and open-mindedness.

Although for twenty years Schnabel refused to make phonograph records, he confesses that the reason was not wholly in his dissatisfaction with the early results of mechanical music. "For a long while," said the pianist, "I did not feel that I was ready to solidify my readings. I did not wish to fix permanently a record of something which I might not care at all for later. The older methods left much to be desired, it is true. At any rate, a gramophone record, once it is made, never varies. Interpretative art ought not to be fixed; it should be different every time.

"I would like to make another set of the Beethoven sonatas which I have recently recorded. Not that I reject these interpretations, but because other expressive concepts have occurred to me since." From that statement it is completely evident that Schnabel does not regard his own artistic growth as culminated. It is characteristic of a healthy dissatisfaction with present attainments and an endeavor to fructify further the emotional and technical responsiveness of a keen musical perception.

Schnabel Discs Already Published

The Schnabel recordings so far are of the first, third, fourth and fifth piano concerti of Beethoven. The second concerto has not yet been published. For the Beethoven Society (albums available through advance subscription) Schnabel has already recorded the following sonatas: F sharp minor, op. 78; E minor, op. 90; and C minor, op. 111 (volume one); E major, op. 14, No. 1; E flat major, op. 27, No. 1; and E major, op. 109 (volume two); D major, op. 28; G minor, op. 49, No. 1; A flat major, op. 110 (volume three). The tone quality from these reproductions is eminently high. They rank among the finest of present-day piano registrations.

Future Recording Plans

"After the piano sonatas of Beethoven have been recorded, we plan to do all the other works of this master in which the piano figures. Hubermann will be my partner in the violin sonatas; later, Piatigorsky will join us in recording the trios. Our plans go even further than that; I wish also to do several of Mozart's concerti. There are about twenty-seven, all told, of which sixteen or seventeen are of the first rank."

Asked if he considered his recorded Beethoven interpretations models for students of these works, Schnabel hastened to reply, "I would not want anyone to imitate slavishly my conceptions. Interpretation is a transitory thing; no one plays exactly the same each time. Once Schönberg spoke to me of having his music performed by machines. I could not believe that he was in earnest, and when I asked if he would be satisfied to hear his compositions perpetually declaimed in exactly the same manner, he confessed that he would not. Let music-lovers and piano students listen to these records only for the æsthetic pleasure they may provide. I suggest listening also to interpretations by Paderewski and Hofmann of an identical piece of music, for the same work entrusted to artists of the first rank will often appear in somewhat different guises, yet none violates the spirit of the music and each has something equally individual to say.

On Musical Scoring

"I recommend to my students the editions of d'Albert and von Bülow of Beethoven sonatas as well as those of my own. Let them study as many different fingerings as possible; this will facilitate their working out individual methods of their own."

The suggestion was made that modern composers would probably make use of the phonograph to establish traditional interpretations of their works—an adjunct to musical notation. Stravinsky, whom Schnabel admires, has done something on this order. The pianist was not impressed by these possibilities, but mention of the Russian gave him opportunity to applaud the recording of L'Histoire du Soldat, a work which he considers a diabolical comment on modern life, one of Stravinsky's finest inspirations.

Speaking of scoring, Schnabel said: "Detailed indications have always been unnecessary to the interpretative artist who labors on a high plane. In the eighteenth century the good composers were virtuosi and every virtuoso composed, so that they trusted one another. Mozart and Haydn made very few written suggestions regarding the playing of their work, and Bach ofttimes omitted time signatures. Beethoven was the first composer to become pessimistic."

One was reminded of Schnabel's own scores, which bristle with instructions to the performer; the many admonitions in the 1927 string quartet and the unaccompanied pieces for violin, although bar lines are dropped from the latter. The author of these expressionistic works seemed to read these

ARTUR SCHNABEL
in a pause during the recording of Beethoven sonatas in England. (Photo by The Gramophone Co., London.)

thoughts for he added, "I myself have given up detailed markings."

Perhaps, in the case of well-equipped, deeply discerning musicians, he is right. Nevertheless, one cannot resist the feeling that the Schnabel recordings will assist many a young would-be proponent of Beethoven's works to discover in them beauties not perceived by the naked eye.

Schnabel felt the finality of the recording machine terrifying at first. His uncompromising temperament caused him to worry, he said, if he sometimes hurried a bar or failed to achieve the desired expression of a phrase. Eventually he became accustomed to the instrument's limitations. But, rather than moderate his own ideals, he has unquestionably raised the standards of studio procedure. The technicians found him a splendid co-worker and their own art, as demonstrated by the Schnabel recordings, has been influenced accordingly.

Malcolm Sargent, who directs the London Philharmonic Orchestra, companions the pianist in the concerti with the utmost sympathy; the tone of his orchestra in each of the recordings, is notably opulent and the various instrumental choirs reproduce with clarity. The sets released in America so far are: concerto No. 1 (Victor Musical Masterpiece Set No. M-158), concerto No. 5 (Set No. M-155), and the fourth concerto, mentioned above. Those collectors who have not subscribed to the sonata albums will find the concerto records eminently consoling.

Artur Schnabel's mastery distinguishes every one of his records. He plays with sentiment and nobility; but the charm of Schnabel's sentiment lies wholly in the manner in which it is bound to the nobility of Beethoven's utterances. His clear technic and feeling insight pervade every measure of this music. The skill with which Beethoven's poetic and noble themes are shaped, the subtle gradations of tone which envelop them, and the highly intellectual building of pattern upon pattern—these are distinguishing features of the Schnabel recorded interpretations. These records provide a wealth of tonal and æsthetic sensibility which cannot be ignored by the musical cognoscenti.

Boston's Eminent Symphony Orchestra

(*Continued from page 6*)

will also be enlivened by a Tschaikowsky cycle of music unfamiliar here, the entire third act of Moussorgsky's Khovantchina, repetitions of Stravinsky's Oedipus Rex and Walton's Belshazzar's Feast, Bruckner's seventh symphony and either the sixth or ninth of Mahler, the Bach B minor Mass, and a cycle of Strauss.

The man who began his first season with the Boston Symphony Orchestra amid so much suspicion and fear begins his tenth as an integral part of our musical organism. In those nine years he has done more than build a great orchestra and raise our standards of orchestral performance. He has won us over to his conviction that the works of the past can and should be performed with as much vitality as if they had been written today. He has taught us not to examine the birthplace or language of a composer so much as to inquire how his music sounds. He has freed our eyes of the film which prevented our seeing that "modern" music has its roots in the past. He has proved to us that the creation of good music did not stop three years before the beginning of the twentieth century, but that it is still made in Chicago and by an English countryside, in a central-European village and in the shadow of the Eiffel Tower.

Above all he has made concert-going again a stimulating and vital experience, a kind of adventure. For he has wiped the dust from ancient relics so that we may perceive their pristine beauty; and he has ranged by their side bizarre objects, of recent and curious facture, which, however, no longer frighten us but detain us so that we may examine them more closely.

Peabody Friday Afternoon Recital Series Announced

Baltimore, Md.—An artistic roster for the Friday afternoon recitals at the Peabody Conservatory of Music has been arranged by the director, Otto Ortmann, this season. The schedule for the twenty recitals is as follows: October 27, Gordon String Quartet; November 3, Fraser Gange, baritone; November 10, Austin Conradi, pianist; November 17, Marcel Dupré, organist; November 24, Chase Baromeo, bass-baritone, and Stephen Deák, cellist; December 1, Alexander Sklarevski, pianist; December 8, Barbara Lull, violinist, and Louis Robert, organist; December 15, Gertrude Kappel, soprano; January 5, Mieczyslaw Münz, pianist; January 12, Frank Gittelson, violinist; January 19, Egon Petri, pianist; January 26, Maria Olszewska, contralto; February 2, Ernest Hutcheson, pianist; February 9, Kroll String Sextet; February 16, Pasquale Tallarico, pianist; February 23, George Wargo, violist, and Virgil Fox, organist; March 2, Harold Bauer, pianist; March 9, Olga Averino, mezzo-soprano; March 16, Nathan Milstein, violinist, and March 23, Peabody String Quartet.

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Chicago Hails Three Recitals Given by Pro Arte Quartet

Works of Chadwick, Carpenter and Harris Appear on Programs—Given Under Sponsorship of Mrs. Elizabeth Sprague Coolidge—Lucinda Munroe Heard in Successful Concert

CHICAGO.—Now that the San Carlo Opera Company has successfully closed its five weeks' stay at the Auditorium, with the promise of a return next spring and a lengthy season at the Auditorium in the fall, the attention of music-lovers here is drawn to the regular concerts of the Chicago Symphony Orchestra and to the recitals given under the managements of Bertha Ott, Grace Denton, Jessie B. Hall, the LeMay-Vermett Concert Service, Donna Parker and Harry Zelzer, among other events.

Notable among the artistic revelations of the week was a series of exceptional chamber music concerts. Thanks to Mrs. Elizabeth Sprague Coolidge, justly regarded as one of the most unassuming benefactresses to the cause of music this country has known, we have heard most of the string quartet literature performed in Chicago by leading organizations, and this season her donation to the cause was the introduction of the Pro Arte String Quartet of Brussels, the court quartet of Belgium. The quartet appeared in a series of three concerts at Orchestra Hall, under the auspices of the Chicago Friends of Music. Packed houses listened to these chamber music programs and Orchestra Hall with its large capacity was hardly adequate to harbor all those desirous of hearing the quartet.

PRO ARTE QUARTET SERIES

The first program, on October 18, consisted of the Beethoven F major quartet, Chadwick's in D minor and the Brahms' C minor. The Chadwick D minor was substituted for the E minor work of the same composer. According to a program announcement, the D minor quartet is an unpublished composition, only recently made available to the Pro Arte organization; and it is considered by them and other authorities as Chadwick's most important writing in this form. The October 20 program comprised numbers by two of France's foremost creators and one of America's leading composers. Franck's quartet in D major opened the concert and was followed by John Alden Carpenter's quartet and Debussy's in G minor. The final concert was made up of works by modern composers: Schönberg's quartet No. 2 in F sharp minor, Paul Hindemith's No. 3, op. 22, and Roy Harris' Three Variations on a theme in C minor, dedicated to Mrs. Coolidge.

The Pro Arte String Quartet is made up of Alphonse Onnou, first violin; Laurent Halleux, second violin; Germain Prévost, viola; Robert Maas, cello. In the performance of Schönberg's quartet the four had the assistance of Olga Averino, soprano. The Brussels organization came here unheralded, and stating that it lived up to its European reputation will explain the enthusiasm of the public. It was pleasurable to notice on the programs the names of the American composers Chadwick, Carpenter and Harris. In stating truthfully that their works were as musically meritorious as those of masters from across the sea, we believe we pay them the greatest tribute that can be accorded.

SYMPHONY CONCERTS

At the regular Thursday-Friday concerts of October 12 and 13, the Chicago Symphony Orchestra presented two numbers which had been given on the previous Tuesday—Berlioz' Carnival Romain Overture and Ravel's Rapsodie Espagnole. The backbone of the program was the Franck symphony in D minor, superbly interpreted under Dr. Stock. Likewise beautifully played was Siegfried's Rhine Journey from Wagner's Götterdämmerung.

Chicagoans boast to outsiders of our orchestra, sing the praise of its conductor, the astuteness of its manager, and agree that the organization is a big asset to our community, yet many who should patronize the orchestra stay away from the concerts. We have heard too much of late about the present financial conditions to excuse well-to-do patrons for their seeming lack of interest. The rich, and there are still many in this city, should open their purse-strings and set an example for others to follow. For it is evident that, with a number of exceptions, the middle class only believes that music is a cultural necessity, and they are those found at the orchestral concerts as well as at recitals.

Now that the prices of tickets for the symphony concerts have been reduced, the management rightly expects a sold-out house at each performance, and our orchestra deserves enthusiasitc financial support from all classes.

LUCINDA MUNROE IN RECITAL

Lucinda Munroe, who hails from Peoria, gave a song recital at Kimball Hall on October 17, under the management of Jessie B. Hall. Miss Munroe belongs to that category of singers who are justly called musicians. With an interesting and unhackneyed program, this young soprano revealed a voice that is beautiful in all registers, but she made her principal appeal through her interpretations and impeccable phrasing. Her stage appearance added much to her success, as she has a winsome personality.

Her first two groups consisted of Handel's Angels Ever Bright and Fair and Subtle Love with Fancy Viewing, and Gluck's recitative and air D'Alceste. In the next group there was Canto Lagunare, by Vito Carenavali, dedicated to Miss Munroe. Here is a number that should be programmed often, as it is one of the best songs that have come to our shores in a long time. In the same group were included numbers by Donaudy, Genin and de Fontbelle. Her third section consisted of the Songs of Sappho by Albert Mallinson and On the Seashores of Endless Worlds by John Alden Carpenter. Songs of American composers made up the final group. The recitalist was well supported at the piano by Robert Macdonal, who played artistic accompaniments.

SIGMA ALPHA IOTA

Again, as in former years, Sigma Alpha Iota was well represented at the National Music Camp in Interlochen, Mich., not only among the faculty but in the supervisors' camp. Mrs. Edgar Stillman-Kelley acted as official hostess. Ada Bicking, honorary member of Alpha, was a member of the Interlochen faculty, as was Mrs. Francis Smith Catron. A Sigma Alpha Iota dinner was held at the camp on August 4, with Mrs. Stillman-Kelley presiding. So many diverse localities were represented that the affair assumed the air of a miniature convention. Besides Mrs. Stillman-Kelley, Miss Bicking and Mrs. Catron, there were present Mrs. George W. Langford of Alpha; Mrs. Hans Hanson of Sigma Theta at Rochester, N. Y., and mother of Dr. Howard Hanson; Carol McNeil, Beta; Esther Goetz, Omicron Gamma, who wrote the program notes for the Interlochen concerts; Irene DeMun and Maude Glynn, Rho and Ruth Chadsey, Alpha Lambda.

Sigma Alpha Iota honored Mr. and Mrs. Tom Wilder of Ravinia at a reception and tea at the national house headquarters, Allerton Hotel, on October 15. Mrs. Wilder is a patroness of Gamma chapter. Mr. Wilder is the artist whose picture, January Sunlight, was a recent gift to the headquarters from Gamma province. Nina Shumway Knapp, president of Gamma province, formally presented the picture, and Mae Shepard Saunders, national second vice president, accepted it. A string trio—Eileen Bowman, pianist; Fredda Longfield, violinist; Florence Autenreithe, cellist—contributed the music to the program.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Leola Aikman, artist pupil of Nelli Gardini, appeared as soloist with the Milwaukee (Wis.) Philharmonic Orchestra on October 9. Ada Belle Files, contralto, was heard at Kimball Hall in Mrs. Freer's opera, The Masque of Pandora, on October 24. Adelaid Abbot, coloratura soprano, recently presented a recital in Beardstown, Ill. Both Miss Files and Miss Abbot are Gardini students.

Weaver Barrett, artist pupil of Clare John Thomas, continues as bass soloist at the Edgewater Presbyterian church.

Charlotte Holland is *en tour* with DeWolf Hopper in Uncle Tom's Cabin. Miss Holland is a dramatic student at the college.

Umberto Raffael Markese, tenor, pupil of the college, was guest soloist at the Montelare Masonic Temple in a program given by the Montelare Dramatic Club.

Peter Hudiakovsky, student in the voice department, was heard over Station WTAX, Springfield, Ill., recently. He also presented several numbers for the City Managers Association at the International House, University of Chicago, and appeared as soloist at the Punch and Judy Theatre.

Christine Stroder, a member of the 1933 graduating class, has accepted a position with the Baylor University, Waco, Tex.

Mary Louise Steere, piano pupil of Hilma Enander, played before the Woodlawn Women's Club at the Midway Plaisance Hotel. Mrs. Steere appeared in two studio recitals last season.

Charles Loane, baritone, will fulfill his fourth engagement as the Sergeant in the Gilbert and Sullivan operetta, the Pirates of Penzance, presented by the Chicago Little Opera. Mr. Loane has sung in seventeen performances with this company in the past two seasons. He is a student of Clare John Thomas.

Inez Smith Ford, dramatic pupil, gave a reading of Smilin' Thru for the Norwood Park Baptist Church. Mrs. Ford also gave a group of readings for the annual German Methodist conference.

Evangeline Dickson was the soloist at the Business Women's Association Dinner at Piccollos. Miss Dickson comes from the Blanche Slocum studio of voice.

Mary Louise Howard, vocal graduate of the college, is teaching public school music in Sand Springs, Okla.

Florence Marks, voice student, broadcast over Station WCFL on the Barry Products program recently.

Lenore Brown, of the dramatic department, presented character sketches for the Roosevelt High School P. T. A. On November 15 she will give a program for the North Side P. T. A. district conference.

AMERICAN CONSERVATORY NOTES

James Cunliff, organist, has been engaged as organist at the Granville Avenue Methodist Church.

Jose Rasado, tenor, student of Theodore Harrison, is the new soloist at the First Methodist Church of Oak Park.

Bernice Viole's piano compositions for children, Russian Dancer, and Banjo, have recently been published.

Evelyn Ham, contralto, pupil of Karleton Hackett, presented a group of songs on the young artists program of the Chicago Artists Association, October 17.

Mortimer Scheff, from the Earl Blair studio, appeared in recital before the Albany Woman's Club on October 11, at the Illinois Host House.

Beatrice Eppstein, student of Heniot Levy, was heard recently in a group of piano solos at the annual luncheon of the Woman's Guild, Kenmore Methodist Church. Miss Eppstein also played a group of piano solos at the first meeting of the Parent-Teachers Association in Hoyt Public School, October 10. Sarah Guroff, pianist, another Levy pupil, was heard on the young artists program, Chicago Woman's Musical Club, October 5.

Gladys Minardow, soprano, has been engaged as supervisor of vocal music in the public schools of Elkhart, Ind.

The String Trio, composed of Fern Weaver, pianist, Louise Litten, violinist, and Stoddard Dreibrodt, cellist, appeared before the Infant Welfare Society, South Shore Country Club on October 6. This trio plays for the Fashion Show at Carson Pirie Scott & Company, every Wednesday.

Kenneth Cutler has been engaged as organist and director of music at the Wellington Avenue Congregational Church.

Ann Sabo, mezzo-soprano, voice student at the conservatory, offered a program of Russian songs in costume at the Jackson Boulevard Christian Church on October 8.

Marie Cowan is organist and director of music at the Jackson Boulevard Christian Church.

JOHN DWIGHT SAMPLE STUDIOS

After a vacation in the woods of Canada, John Dwight Sample reopened his vocal studios in the Fine Arts Building on September 18, enrolling a large class. Some of the recent activities of his pupils include the following: Erna Kirtland, soprano, was soloist for the opening meeting of the Friends of American Writers. Allan Schirmer, for seven years at Denison University, has been engaged to head the voice department of Southwestern College, Winfield, Kans. William Pilcher, tenor, formerly connected with the University of Kansas, is directing the choir of the Richmond Hill Baptist Church in Brooklyn, N. Y., and in charge of a choral club in Nyack, N. Y. Paul Riley, baritone, is returning for the second year to be head of the music department at the Texas College of Arts and Industries. In addition to his regular programs, James Couplin, baritone, sang three extra programs for Station WCFL recently.

John Macdonald, bass-baritone, sang on the opening program of the Altrui Club on September 28 and for the first meeting of the season of the Glenola Club on October 10. Mr. Macdonald has been engaged as soloist with the Apollo Club when they present Henry Hadley's Mirtil in Arcadia in the spring.

RENÉ DEVRIES

ORCHESTRAL SOLOIST

LEONORA CORTEZ,

pianist, will be soloist with the People's Symphony Orchestra, Boston (Fabien Sevitzky, conductor) on November 5, and appears in recital at Foyer Academy of Music, Philadelphia, on December 4.

Rudolph Reuter's Activities

CHICAGO.—Rudolph Reuter, who gave piano recitals, appeared in chamber music concerts and as soloist with the Chicago Symphony Orchestra last season, will make his first Chicago appearance this season in recital on November 27, under the auspices of the Phi Beta sorority. The net proceeds of this concert will go to the sorority's scholarship fund. Together with Mischa Mischakoff and Daniel Saidenberg, of the Chicago Symphony Orchestra, Mr. Reuter will play his third engagement with the Cincinnati Chamber Music Society on November 12. He is to fulfill engagements for the Civic Music Association in Elgin, Ill., and at Wisconsin Rapids, Wis. (the latter a return engagement). On December 7 Mr. Reuter gives a Brahms program with a short lecture, for the Columbia Woman's Club of Chicago, with the assistance of Mary Jones, violinist, and Pellegrino Lecce, solo horn of the Chicago Symphony Orchestra. They will collaborate with him in the Brahms horn trio.

C.

Hall-Gruen Programs Over WEAF

On October 22 Frances Hall and Rudolph Gruen, two-piano team, broadcast works of Chopin, Ravel and Gruen over WEAF. On the 29th they will feature compositions of Arensky, Brahms, Ravel and Weber on the same station.

Richard Crooks to Visit Canada

Following his appearance in Buffalo, N. Y., on November 21, Richard Crooks will go to London, Ont., Can., for a recital.

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Florence Wessell has formed a class to prepare young singers for the stage and radio. This course includes voice production, diction and the interpretation of songs particularly suited to the radio. Prominent

JEAN BELLOWS,
pupil of Florence Wessell. (Photo by Edward Thayer Monroe.)

in this class is Jean Bellows, the daughter of Mrs. George Bellows of New York and the late eminent painter. Miss Bellows was a member of the Benrimo Stock Company at Woodstock, N. Y., last summer.

WILLIAM O'TOOLE

William O'Toole presented pupils ranging in age from seven to twelve in recital at his New York studio on October 14. In making explanatory remarks to the audience, Mr. O'Toole stated that he believes a method of instruction must be scientific and he thought the playing of his pupils demonstrated an ease and a velocity as well as a quality of tone formerly impossible for children. He called attention to the fact that a method also must have a psychological order of learning.

The program was opened by Eleanor Nordlinger, who has had lessons for four months, and Joan Woodside, who has studied for seven months, each playing two programmed numbers as well as original tunes and nursery rhymes. Eleanor played pieces by O'Toole and Brett and Joan, compositions by Marie Winner and Elizabeth Rogers, both of whom are first year O'Toole pupils. James Ellis and Pescha Kalisman, following two years previous training and three years instruction with Mr. O'Toole, were programmed for numbers by Grieg, Sinding, Chopin and Beethoven. Creatively James gave an harmonization of a folk tune and then played it in the style of Sinding. Pescha was heard in an original trill étude, and in variations in classic style on a Beethoven theme.

Xenia Bank, a pianist who has made great progress in the six years she has been under the guidance of Mr. O'Toole, played Bach, Chopin and Chasins numbers. Her original compositions consisted of variations in the styles of Scarlatti, Brahms and Grieg, an ultra-modern Valse, and an improvisation on a theme furnished by a member of the audience.

The program was concluded by Maria Andrich, who played the Chopin prelude in G minor and G major and Malaguena by Lecuona. G. N.

FRANK BIBB

Astrid Fjelde, a Frank Bibb artist pupil, has already opened her season, which promises to be an active one. She recently sang in a Wagnerian program on the Music Appreciation hour (Walter Damrosch, director) over a nation-wide NBC hook-up. She also gave a concert with Archer Gibson at the estate of Mrs. Parmelee Prentice in Williamstown, Mass., and one at the Baldwin Estate in Mt. Kisco, N. Y., with Mr. Gibson. She has appeared in Winsted, Conn., and has a reengagement for next year. Beginning November 3, Miss Fjelde will make a recital tour, starting at Fargo, N. D., and returning to New York about December.

IGNACE HILSBERG

Ignace Hilsberg, concert pianist and member of the faculty at the Institute of Musical Art of the Juilliard Foundation, held a musicale and reception at his private studio in New York on October 21. The program was provided by two Hilsberg pupils, one of them a mature artist and the other a prodigy of four and one-half years. Thomas McQuaid, from Providence, displayed musicianship in compositions by classical and modern composers, and Jean Sach astonished her hearers with the large tone and poise with which she played for a child of her years. Elizabeth Santagano, Russian soprano, was among the guests, and Mrs. Hilsberg persuaded her to sing several numbers, much to the pleasure of the audience. G. N.

KATE S. CHITTENDEN

Beginning today, October 28, Kate S. Chittenden is holding junior classes in interpretation of piano music, which will continue for twenty-five weeks. Her course in the appreciation of music began on October 27 and until Christmas will be devoted to Brahms. The class for interpretation of piano music (the normal playing class) follows the appreciation class. All are open to any students.

WALTER GOLDE

John Gurney, bass-baritone, is on tour in the Middle West under the direction of Lucius Pryor of Council Bluffs, Ia. John Hale, tenor, is heard every Tuesday over Station WEAF on the Texaco hour. Michael Raggini, tenor, is appearing in the Broadway production, Hold Your Horses.

All are artist pupils of Walter Golde.

REGINA DE SALES

PARIS.—Mme. Regina de Sales has begun her 1933-1934 season teaching at her studios here. Mme. de Sales, who has worked with many of the leading singers of America and Europe, has, as in former years, an international class of students, many of whom are professional. She teaches vocal technic, diction, and concert and opera interpretation.

FRANCIS ROGERS

Harold Boggess, baritone, pupil of Francis Rogers, has been engaged as soloist by the Second Congregational Church of Greenwich Conn., of which Frank Chatterton is organist and choirmaster.

Hilger Trio on Tour

The Hilger Trio are on a short concert tour of the Middle West, starting at Chicago on October 27. Other cities in which they will be heard include Milwaukee, Wis., Dubuque, Ia., Cincinnati, O., Indianapolis, Ind., Prairie Du Chien, Wis., Naperville, Ill., and Emmitsburg, Md. All of these are reengagments.

On November 13 the trio will play over Station WMCA. On the 29th of the same month they give a concert at the Bach Club of Baltimore, Md., and on December 1 are to be the soloists at Brown University, Providence, R. I.

Geiger and Shankman Play Verdi Program

Elvira Rosina Geiger and Samuel Shankman, pianists, observed the birthday of Verdi (October 11) by broadcasting three all-Verdi programs during that week from stations WHOM and WHN-WPAP. Their numbers included the Sinfonia del Nabucco, believed to have received its radio première on this occasion, the Rigoletto paraphrase in the Liszt arrangement and other excerpts. On October 31 (Hallowe'en) the pianists' broadcast will list Saint-Saëns' Danse Macabre and other music on supernatural themes.

Concerts Arranged for Philadelphia Academy of Music

PHILADELPHIA.—For the first time in many years, this city will have a concert course in its Academy of Music. The Philadelphia Music Teachers' Association has arranged with Charles L. Wagner, New York concert manager, to present a recital series this season, opening with Rosa Ponselle, soprano, on November 23. The remaining dates and artists are Mischa Elman, violinist, December 14; Sigrid Onegin, contralto, January 17; Walter Gieseking, pianist, February 19; John Charles Thomas, baritone, March 7.

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Vienna's Music Season Offers Sparse Schedule This Winter

(Continued from page 5)

including ten concerts under as many different conductors. Among these are such personalities as Ivan Boutnikoff, Otto Klemperer and, of course, Hermann Scherchen, who organized this body of young musicians last fall and has done much hard labor in training them into excellence, enabling them to compete successfully with the rapidly aging Viena Symphony. Their repertoire includes works of Milhaud, Hindemith, Janacek, and Mossoloff.

The two great events in the near future are foreseen in the appearances of Toscanini, who will conduct the Vienna Philharmonic in two concerts for charity funds.

No Novelties

The forecast of the State Opera seems to be "no novelties ahead." Prices have been reduced, and the new practice of attracting patrons by "sample" performances, at prices ranging from $1.50 to fifteen cents, continues. The main weapon in this line is the engagement of prominent and popular singers. Richard Tauber will be here at least until February and sing, among other operas, Carmen and Don Juan. The Anglo-American custom of singing operas in the language in which they were originally written will be imported into Vienna by René Maison of the Berlin State Opera, who will do Lohengrin in German, Radames in Italian, and Faust in French.

Volksoper to Become State Opera Adjunct?

For a long time there was a question whether the Volksoper would be resurrected once more this season. The fact is that for some years past the Volksoper has needed an annual resuscitation. Whenever this is omitted, the institution simply does not wake up. As usual, it is a question of funds. Leo Kraus, who was until recently the manager of the Volksoper, was asked to deposit 30,000 schillings (over $5,000) in payment of the institution's old debts. Herr Kraus offered half the amount, but an agreement was not reached.

For a time it looked as if the management would go to *Geheimrat* Rainer Simons, who possesses not only the 30,000 schillings but also sufficient funds to run the opera. Now, however, there are strong reasons for believing that the theatre will be state-managed and used both by the State Opera and the Burgtheater as a secondary theatre with a new ensemble consisting of young forces providing the reserve material for the mother houses. Naturally, the forces of the last-named institutions cannot act in the Volksoper, since the prices of admittance would have to be at least thirty per cent lower than in the State Opera and in the Burgtheater, and a general emigration from the latter into the former would result.

Leo Slezak Burlesques Lohengrin

However, Viennese artists are quite willing to appear on the more modest stages before the ever appreciative but impoverished middle class audience. The old Viennese favorite, for instance, Leo Slezak, is appearing in the latest revue, Lohengrin lässt bitten (Lohengrin welcomes) and he likes it. He says he is glad that he is not bound to the State Opera with any definite contract and thus has a chance to show some sense of humor.

He is rather proud of his sense of humor and makes no secret of it. One of the oldest Viennese jokes tells about the time he got to the opera too late, when the real Lohengrin was played. In his absent-mindedness or in his roguishness he inquired: "When does the next swan leave?" The other story he tells himself about his friend Alexander Girardi. He claims that Girardi complimented him once on his interpretation of Othello as follows: "You are the only one that can play this. All the others have no sense of humor."

Foreign News in Brief

Viennese Composer Ill

Vienna.—The director of the State Academy of Music, Franz Schmidt, has resigned because of illness. However, he remains at the head of his composition and piano classes. A. R.

American Professor for Vienna Academy

Vienna.—Mme. Charles Cahier has been engaged as professor of singing at the State Academy of Music. A. R.

Burdino to Sing at Opéra-Comique and Marseilles

Paris.—André Burdino, heard recently at the Opéra-Comique as Des Grieux in Manon, sang operatic arias and Lieder at the concerts given by L'Homme du Grand Air, in Liège, October 6, 7 and 8. The following day he left for Marseilles, where he is engaged to sing at the Municipal Opéra until December 25. His tenor rôles there are to be in Lohengrin, Jongleur de Notre Dame, Sapho, Carmen, Werther, Manon and Tosca. He will also sing in Boheme, Manon, Carmen and Werther at the Opéra of Lyons, two gala performances of Carmen and Tosca at Avignon, and Tosca and Romeo and Juliette at Montpellier. In January he returns to the Opéra-Comique, Paris. I. S.

Myrtle Leonard Heard In Coast Recital

Contralto Fills San Francisco Veterans' Auditorium to Capacity

San Francisco, Cal.—An audience that filled the Veterans' Auditorium to its full capacity, was treated by Myrtle Leonard, contralto, to some excellent singing. Miss Leonard proved herself to be an artistic singer, able to hold the interest of an audience, and her success was instantaneous. The occasion marked Miss Leonard's first public appearance here this season. She will be heard next month with the San Francisco Opera Company.

Miss Leonard possesses a voice that is a genuine contralto of wide range and uniformity of timbre, rich and firm in texture. In song delivery her art was admirable. Among the German songs she gave Schumann's Ich Grolle Nicht, and a group of French and Italian songs by contemporary composers. The peak of the evening, however, was Miss Leonard's singing of Brangäne's Warning from Wagner's Tristan and Isolde, sung in strict accordance with the Wagnerian tradition. In response to the enthusiastic applause which greeted Miss Leonard after this number, encores were given.

Miss Leonard was fortunate in having Gladys Steele as her accompanist. Her song, Love's Fulfillment, written for and dedicated to Miss Leonard and featured in the English group, was warmly received. C. H. A.

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Mme. de Chessin Comments On Vocal Instruction

Paris Teacher Declares Everyone Can Sing

PARIS.—Interviewed in her Paris studios, Mme. de Chessin said, "The strangest thing about the study of singing is that the voice is generally 'worked' without the student first having been given a general idea of vocal science. In the study of piano, all other instruments, of painting or sculpture, one does not occupy himself with the art until first having prepared his hand. Singing, which is perhaps the most difficult art, and also the most gratifying, is neglected because of general misunderstanding as to vocal science, or true technic.

A DEMOCRATIC ART

"In my opinion, everybody can sing—provided, of course, he or she is not prevented by illness or physical defect—and there is no age limitation. I had a pupil who, now over seventy, continues to give the same pleasure with her voice she did when younger. I have had some thousands of pupils, men and women, from twenty-nine countries, and in all my experience I have encountered only two persons who could not progress, and this on account of ear trouble which specialists could not cure." I. S.

Victor's Symphonic Band to Tour

Victor's Symphonic (Recording) Band will play in Florida again this winter after several seasons of concert work in Europe, where the band was originally organized by James Victor's father.

Jacksonville heard the organization in 1926 and Tampa, two years later. The soloists with the band this season are Grace Bradley, dramatic soprano of the San Carlo Opera Company, and William Barr, tenor of the American Broadcasting System, New York. Mr. Victor has added a number of instrumental novelties for the Florida season. These include the Miramba and Vibraphone played by Merril Winslow, recording artist; Addie Holt, piano accordionist, and Luigi de Anglo boy trumpet player.

Charles Haubiel Gives Lecture-Musicale

WESTPORT, CONN.—Charles Haubiel appeared in a *musicale intime* on October 15 at the home of Mrs. Eugene Boeckler. The work of the composer-pianist-lecturer met with such success that a committee has been organized to forward plans for a regular series of his musical talks. K. S.

Carnegie Hall Installs Buffet

One of the first innovations in Carnegie Hall's facilities for its music patrons is the installation of a buffet, which was officially opened with the October 19 concert by the New York Philharmonic-Symphony.

The buffet occupies a spacious area off the second tier boxes, accessible from the elevator and the stairs. Light refreshments are to be served during intermissions. The room is furnished in ivory and gold to conform with the color scheme prevailing in the main auditorium; and its other appointments are designed to give it the atmosphere which has made the Metropolitan Buffet a popular gathering place for opera patrons and artists.

CONSERVATORIES and SCHOOLS

Windsor P. Daggett with New York School of Vocal Art

Windsor P. Daggett, authority on phonetics and diction, will head the dramatic and public speaking department of the New York School of Vocal Art for the coming season. Plans are being made to present over the radio a series of plays in which the rôles will be interpreted by advanced students in the class under Mr. Daggett's personal direction. A similar class last year broadcast more than thirty plays, selected from the works of Wilde, Ibsen, W. S. Gilbert and other dramatists. Mr. Daggett was formerly an instructor at the University of Wisconsin.

New York College of Music

The New York College of Music opened its fifty-fifth year with a large enrollment. Several additions to the faculty have been announced. The composer Jacob Weinberg will head the theory department. Dr. Weinberg is remembered especially for his opera, The Pioneers. Prince Alexis Obolensky, who has gained eminence for his voice and as a teacher of singing, has jointed the vocal staff. Jerome Rappaport, who received attention as an infant pianist, has become a member of the piano department.

Longy School of Music

CAMBRIDGE, MASS.—Under the auspices of the Longy School of Music, the Chardon String Quartet will play a complete cycle of Beethoven's seventeen string quartets in Brattle Hall on seven Thursday evenings of the current season, beginning on November 9. The members of the quartet are Norbert Lauga, Clarence Knudson, Jean Cauhape and Yves Chardon, all players with the Boston Symphony Orchestra. C.

Faculty of National School for Musical Culture

Hans Barth, founder and director of the National School for Musical Culture, at the Barbizon-Plaza, New York, has announced the appointment of several prominent artists to its faculty. Teaching piano with Mr. Barth will be Manfred Malkin and Sigismond Stojowski; Hans Lange, Jacques Malkin for violin; for voice, Xenia Vassenko, and Walter Golde. Sophie Braslau will act in an advisory capacity and give her attention to earnest students from time to time and discuss whatever problems have arisen.

Stueckgold to Make Ten New York Concert Appearances

Grete Stueckgold, Metropolitan Opera soprano, will make ten New York concert appearances this season. Eight of these are with the New York Philharmonic-Symphony Orchestra; one is her Town Hall recital on November 19; and the tenth is in the Brooklyn Institute of Arts and Sciences series, in conjunction with the lectures by Olin Downes, on January 30.

Two Philharmonic appearances are under the baton of Bruno Walter. On November 12, Mme. Stueckgold will sing the Letter Scene from Eugen Onegin and four songs in an all-Tschaikowsky program commemorating the fortieth anniversary of the death of the composer, which took place November 6, 1893. On November 26, the soprano will be heard with Gustav Schützendorf, baritone, in excerpts from the Hugo Wolf opera, Corregidor, as well as in Schubert and Wolf songs for which Mr. Walter will act as piano accompanist. Under Arturo Toscanini Mme. Stueckgold will sing in three performances of Beethoven's ninth symphony in February and three performances of the Missa Solemnis in March. She also has the distinction of being the only singer engaged by the Chicago Symphony Orchestra this year, and will apear there as soloist on December 14 and 15, singing a Mozart aria and a group of songs by Wolf.

On October 31 she gives a recital in Cincinnati for which she has prepared a special program, including songs by Eugene Goossens.

Sigismond Stojowski Lecture-Recitals

In a series of lecture-recitals announced by Sigismond Stojowski, he offers a bird's eye view of piano literature in its historical development. Mr. Stojowski states, "While neither a course in history nor in so-called Appreciation of Music, it partakes of both and is especially designed to afford some glimpses into the nature and evolution of art and into the artist's workshop. It purports to illuminate that mysterious compound of environment and personality termed style, with its bearings upon interpretative art. The remarks will be followed in each instance by the performance of apposite selections from various periods and masters, from the primitives down to the moderns. The elaboration of lectures and programs are adjusted to the time limit assigned. The material is chosen so as to constitute a program illustrative of high light and characteristic trends, the lecture part reflecting an individual artist's approach rather than repeating data procurable from books or otherwise."

Columbia to Broadcast Philadelphia Orchestra Concerts

The Columbia Broadcasting System will carry all of the Friday afternoon concerts of the Philadelphia Orchestra under Leopold Stokowski's direction during the current season. The series opened on October 20 over WABC and a coast-to-coast Columbia network. The remaining broadcasts will be given on November 3, 10 and 24; December 1, 15 and 22; January 5 and 12; March 2, 9 and 16; April 2, 6, 20 and 27, from 2:30 to 4:00 p.m., Eastern Standard Time. Pitts Sanborn, music critic of the New York World-Telegram, will again be heard as commentator during the intermissions.

In addition to these events, a series of fifteen-minute symphonic broadcasts will be given six nights a week by the Philadelphia Orchestra over the same coast-to-coast network, beginning not later than November 27. Mr. Stokowski will give a brief explanation of each number before conducting it.

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Mark Wollner has studied at the Berlin State Academy—The Paris Conservatory of Music—the famous Ecole Normale in Paris—and also was a pupil of the great virtuoso, Jacques Thibaud.

Mr. Wollner has given many concerts in Europe and also in New York's most exclusive circles, where he was introduced to Society by the German Consul General, Dr. O. C. Kiep.

Le Matin—Paris—called Mr. Wollner "one of the most brilliant representatives of the French School."

Revue International du Theatre—Paris—declared "we never heard an artist more gifted with elegance and delicacy of feeling—a perfect technique, magnificent seep and resonance. The public immediately accepted him as a great violinist."

Lokal Anzieger—Berlin—"By his amazing rendition of Bach and Beethoven this accomplished young violinist drew a storm of applause."

N. Y. Herald-Tribune—"The concert by Mr. Wollner was unusually brilliant—he played with authority and beauty of tone and deep understanding."

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

The Brahms Symphonies, by P. A. Browne.

This tiny paper-covered booklet, belonging to The Musical Pilgrim Series (edited by Sir Arthur Sommervell) is a welcome guide for musicians and serious music-lovers. Mr. Browne introduces his material with a compact and informative essay, and then proceeds with a terse analysis of the four symphonic masterpieces by Brahms. The leading themes are given in musical notation, and the constructive details and orchestration described clearly and interestingly. Altogether, a highly vital addition to this useful series. (Oxford University Press; London: Humphrey Milford.)

FOR PIANO

Improvisation and Passacaglia, for piano solo; by Hans Hermanns.

A serious, weighty, and fourteen-page long piece of writing, based on the chorale, *Wer nur den lieben Gott lässt walten.*

The composer moves in classically established form and atmosphere, with harmonies and counterpoint clear, sane, and yet not oblivious of modernistic influences. His opus begins simply with a four part hymnal statement, and gradually develops in intricacy and massiveness, with several resounding chord and octave climaxes, but finishes in a peaceful *diminuendo e rallentando, ppp.* This composition is worthy of attention for study purposes, and might even take the place of a sonata on a recital program. (Breitkopf & Härtel, Leipsic.)

The Fantastic Ballet, for piano solo; by John Locke.

Four short numbers comprise this suite—The Mysterious Dancers, Dancers with Grotesque Masks, The Exotic Dancers, and The Vivacious Dancers. This is lively music, with a bit of satirical intent, and flavored in lightly modernistic harmonic style. The Exotic Dancers has some kinship with Scriabin. Useful pieces with which to brighten a program. (J. & W. Chester, Ltd., London.)

Toccata, for piano solo; by Roy Agnew.

A seven-page essay in writing that compromises between the old and new manners of harmonic expression. In essence, a useful study for rapid right hand passages, interspersed here and there with broad arpeggio stretches and some double notes. Played in the tempo desired by the composer, "at a good moving pace throughout," the number requires a sure and mobile hand with a fair degree of digital endurance. (J. & W. Chester, Ltd., London.)

FOR VOICE AND PIANO

Heitere Lieder (Joyful Songs) for voice with piano; by Richard Trunk.

It is all too rare to come across new, cheerful and melodious songs from the pen of a present day composer.

This opus 63 by Trunk comprises The Sleigh Ride, The Bargain, Minuet, and Choosing a Bride. In the first of the songs, the words "ha, ha, ha" actually occur and are set to merry staccato notes. Touches of humor, light sentiment, and whimsicality, are in all the four songs, with music tuneful and musically resourceful and refined. The Bargain is especially useful to coloratura singers, with its roulades and trills, none of them, however, ranging higher than A sharp. The poems of the songs (translated into English by Rosa Newmarch) give opportunity for many nuances in textual interpretation. (F. E. C. Leuckart, Leipsic.)

Reviewed by R. M. Knerr

Book

The Voice, Its Production and Reproduction; by Douglas Stanley and J. P. Maxfield.

The plan of this book is novel, in that it is the result of collaboration between two prominent representatives of the art of singing and the science of sound. The first section, written by Mr. Maxfield, a consulting engineer in the acoustical field, outlines the laws of sound production and measurement. Mr. Stanley, who is a singer and voice teacher, contributes the majority of the chapters in the work, however, several being written in collaboration with Alma Stanley. These treat of vocal technic, dealing in turn with fundamental principles of voice production, their application to vocal training, the speaking voice, and the interpretative side of singing. Incidentally, there is a résumé of what the authors call "current fallacious ideas about vocal technic," which does not hesitate to speak plainly and which will presumably stir up quite a pother in the vocal world. Whether or not one is wholly in agreement with Mr. Stanley and Mr. Maxfield in their very definite conclusions on these matters, there is no question that their discussion of the singing process is based on sound physical and physiological analyses.

Briefly, their theory of the act of singing divides the mechanism into three parts—the vibrator (larynx), the resonator (pharyngeal cavities), and the actuator (breath pressure). Especially interesting is the chapter on vibrato, in which the authors correctly state that this is a vital concomitant of all effective singing, whereas tremolo is an abuse of it. The final part of the book (of considerable value to radio aspirants) contains a discussion of sound reproduction in relation to broadcasting methods and technic. There are numerous tables and diagrams, and a final useful bibliography listing many authorities which the singer who wishes to pursue the subject further will find invaluable. (Pitman Publishing Corp., New York.)

For Soprano

Invitation to the Dance, by Carl Maria von Weber; arranged for coloratura soprano with piano accompaniment (flute ad lib.) by Estelle Liebling.

This is the third in a series of arrangements for coloratura soprano by Estelle Liebling issued by the same publisher (previous numbers were the Blue Danube Waltz by Strauss and The Russian Nightingale by Alabieff), and like the others it provides brilliant opportunities for a singer of flexible voice and sound musicianship. The arrangement, dedicated to Beatrice Belkin, again reveals Miss Liebling's knowledge of the voice, for it is cannily designed to display to advantage the singer's command of *staccati* (including a few roulades sung in this style) as well as use of the legato voice and a few extremely brilliant sustained trills. The slow and tuneful introductory measures of the famous number give opportunity for the singer to test and "warm up" the voice before plunging into the taxing waltz itself. The pianoforte accompaniment lightly and brilliantly sustains the vocal measures, and the optional flute obbligato is delightfully spirited and richly ornamental in its use of chromatics. The vocal range is from E to high E flat. The song is provided with an alternate ending in case the flute obbligato is not utilized. The words of the song are by Leonard Liebling. (G. Schirmer, Inc., New York.)

Press Comments

OLIVE BOND

"A vocal organ of great beauty" was the statement made by the Buffalo Courier-Express of Olive Bond, when she gave a recent recital for the Twentieth Century Club. "Her beauty of voice, cultural background and lovely personal appearance in both opera and concert, are invariably noted,"

(Photo by Guigoni & Bossi, Milan.)
OLIVE BOND

said a Miami paper. Born in Pretoria, South Africa, Miss Bond was educated in the Buffalo Seminary, then at Wellesley College, followed by appearances at the School of the Theatre in New York. Study with Frank LaForge in New York, and Florence Lee Holtzman at her Paris studio, as well as work in Italy under Riccardo Picozzi and Rosina Storchio followed. The rôles of Gilda, Rosina, Lucia, Musetta, Micaela and Oscar are in her repertoire.

Comments in the press of Italy were, in part, as follows: "Musetta was interpreted with merry vivacity," said the Rome Il Massagero. "In this rôle a pink tulle dress and blue bonnet make Miss Bond piquantly irresistible." "Played the rôle of Oscar skillfully, with facile voice and graceful appearance," was printed in the Gazetta del Popolo of Turin. "A packed house applauded Miss Bond in Barber of Seville," said Corriere della Sera, of Milan. "Pure and crystalline voice; was warmly applauded," was printed in the Rassegna Melodramatica. The Gazzetino di Venezia commented: "A beautiful, sweet, clear voice, used with art and feeling." Miss Bond has appeared in America at the Twentieth Century Club, Buffalo, N. Y.; the Mana-Zucca Club, Miami, Fla.; New York State Federation, Hotel Astor, New York, and over Station WHOM.

EDWARD JOHNSON

Edward Johnson gave a recital in Toronto on October 10 to re-open Massey Hall. The Lieutenant-Governor and Mrs. Bruce and Mr. and Mrs. Vincent Massey were in the audience. The Toronto Mail and Empire, reviewing the event, said: "Edward Johnson sang. There is no superficial basis for Canada's boasting of being the great singer's birthplace, for Edward Johnson is no mere superlative. Edward Johnson, as his singing reaffirmed last night, ranks by pure standards of the æsthetic."

The Toronto Telegram: "Edward Johnson was in perfect voice. What wonderful enunciation is this! Every word as clear as intimate speech and every tone a limpid bell-like note. And so the singing ran—always everything song should be, bright, persuasive and satisfying to the last demand of the worshipping listener. A tireless, smiling, easy flowing voice, as eager and sincere as the tones are lovely. The singer ran the gamut of emotional expression, he brought grand opera to the concert platform without loss of either passion or dignity. Of how many singers can this be justly said? Edward Johnson stands well nigh alone in this great art."

The Toronto Daily Star: "The singer was at his own superb height in the French and English folk songs, and the splendidly dramatic We Two Together, in which his top voice thrilled with its intensive vibrations. As encores he sang Che Gelida Manina from La Boheme as few but Johnson can do it, and the more impassioned death aria of Don Jose from Carmen."

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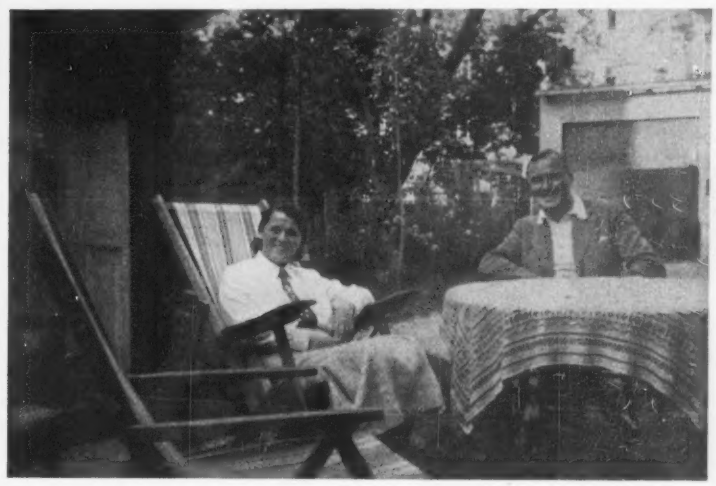
ISIDOR ACHRON,
pianist, will give a recital at Carnegie Hall, New York City, on November 10. (Photo by Maurice Goldberg.)

THE ERIE (PA.) PIANO TEACHERS' ASSOCIATION,
for whom Rudolph Gruen and Frances Hall gave a seven weeks' master class beginning the middle of July and ending on September 21. This included a series of six classes, lectures and a criticizing class. Mr. Gruen and Miss Hall are seated fourth and fifth from the left in the second row. (Skinner Studio photo.)

MAURICE LAFARGE,
vocal teacher and French coach, has reopened his New York studios.

LOIS ENGSTROM,
eight-year-old pupil of Mildred Dilling.

DOROTHEA QUINCI,
American soprano, on her return to Italy where she is singing at the Teatro Lirico in Milan.



MARIA MÜLLER
with Dr. Reichenauer, her husband, in their garden after the Salzburg season. (Photo by Carleton Smith.)

JOHN CARROLL,
baritone, gives his annual New York Town Hall recital, with Rhea Silberta at the piano, on November 12.

BETTY TILLOTSON,
New York concert manager, announces the addition of Max Olanoff, violinist, and Alda Astori, pianist, to her list of artists. Marion Armstrong, soprano, is booked for an early tour of Canada.

MR. and MRS. VLADIMIR GOLSCHMANN
arrived from Europe last week and left New York immediately for St. Louis, where Mr. Golschmann will conduct the St. Louis Symphony Orchestra in eighteen pairs of Friday afternoon and Saturday evening concerts, beginning November 3 and 4 at the Odeon.

ROEL HASENBERG and ALEXANDRE TCHEREPNINE
(right), photographed during the Salzburg Festival. The Dutch pianist will play Tcherepnine's first piano concerto with several Holland orchestras this season.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

HAROLD SAMUEL

English Pianist
Returns to America Early Next Season